Beading the holiday classics • Editors'gift picks!



Create holiday ropes of twisted tubular herringbone p.30

Make this party-perfect necklace_{0.26}

Stitch a peyote peppermint set p.68

Our Handy Dandy guide to finishing your favorite design p. 11

Plus! Bead-It-Forward 2016 p. 12

Make a good design great p. 19

The winning instincts of BeadDreams champ Andrea Grzabka p. 46

Be the belle of the ball in this festive necklace by Janice Chatham.

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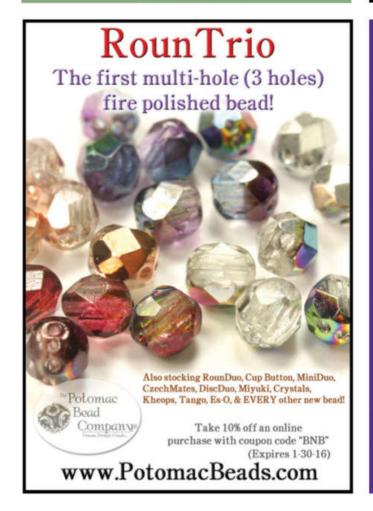
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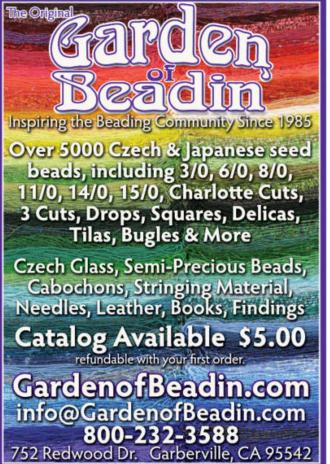


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Festive by design by Janice Chatham



to twist by Cara Landry



36Elegance with an attitude by Nicole Vogt



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58 Peppermint delights set by Lane Landry

Holiday cheer

With the winter holidays comes a bonus — an extra reason to wear sparkling beadwork! This issue offers several holiday styles to make, like Janice Chatham's cover necklace (p. 26), Cara Landry's jewel-toned bracelets (p. 30), Gianna Zimmerman's floral necklace (p. 40), Jeanette Dailey Bobby's garland-inspired bracelet (p. 60), and Lane Landry's peppermint delights (p. 68). For year-round style, try the crystal bracelets by Jackie Schweitz (p. 23), Nicole Vogt (p. 36), Maria Theresa Moran (p. 48) and Cary Bruner (p. 64), as well as Renee Kovnesky's simply elegant necklace (p. 72).

As always, we have hidden a bead strand somewhere in this issue — it looks exactly like the one at right. When you find it, email its location to me by January 8 at editor@ beadandbutton.com (put "Find the Bead Strand" in the subject line) for a chance to win the featured book. We'll pick a winner the following week. Congratulations to Stacey Wison of Rincon, Georgia who won our August issue contest!

Editor, Bead&Button

editor@beadandbutton.com

ulia Gerlael









72 Pinnacle lace necklace by Renee Kovnesky



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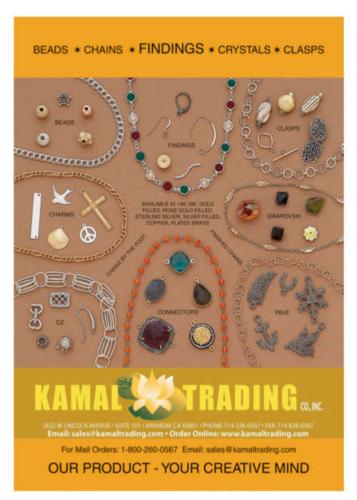
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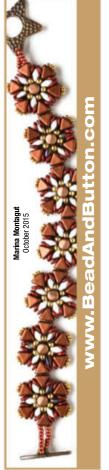
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Beading trends, tips, news, reviews, projects, and more!

Handy Dandy

B&B's Guide to finishing options

In beading, design options are endless, as we all know. With thousands of bead choices and dozens of techniques, you can create just about anything you can dream up. But one thing most every necklace and bracelet has in common is that it needs a clasp so it can stay put. Next time you aren't sure how to finish a design, consider one of these options.

now to titus it a design, consider one of mese options.			
FINDING TYPE	BEST USE	HOW TO ATTACH	NOTES
BEAD TIPS	Pearl knotting	String cord into a bead tip, and tie a large knot or attach a stop bead. Pull snug, and close the bead tip. Attach the hook to a clasp.	For added security, add a drop of glue in the cup of the bead tip before closing it.
CONES	Multistrand strung designs	Make a wrapped loop at the end of a piece of wire. Crimp each strand to the loop, and then string a cone over the wire. Make the first half of a wrapped loop, attach a clasp, and complete the wraps.	If desired, try stringing two or three strands through each crimp bead. This will help reduce bulk within the cone.
END	Kumihimo, bead crochet	Secure a piece of wire at the end of the beadwork, string an end cap, and make the first half of a wrapped loop. Attach the clasp, and complete the wraps.	If the end cap doesn't have a hole in it, simply fill the end cap about ½ full with 2-part epoxy, and then insert the end of the beadwork into it.
RIBBON ENDS/ CRIMP ENDS	Flat stitched bead- work or designs featuring a flat foundation like leather or WireLuxe	Place over end of beadwork or foundation. Using chainnose pliers, gently compress so the finding grips the beadwork, leather, or foundation.	These findings usually have teeth for gripping. If attaching to beadwork, be careful to avoid breaking beads.
BUTTON & LOOP	Flat bead stitched designs	Sew a button onto the top surface or the end of the beadwork. At the other end, make a loop of beads that is large enough to accommodate the button.	If desired, strengthen or embellish the loop with additional rounds of stitching.
SEED BEAD LOOPS WITH CLASP	Any flat or tubular stitched beadwork	Pick up a few (usually 5–10) seed beads and the loop of a clasp. Sew back into the beadwork. Retrace the thread path several times for strength.	If desired, add a jump ring between the seed bead loop and the clasp.
TOOB FINDINGS/ SLIDE CONN- ECTORS	Flat stitched beadwork	Slide the finding onto the end row of beadwork, and close the finding by bending the end flaps into place.	These findings slide over the end row of beads and will cover it up, so make sure that row isn't critical to your design.
WRAPPED LOOP WITH CLASP	Tubular stitched designs	Before finishing the end of the tube, string a bead on a head pin, and insert the bead into the end of the tube. Cinch the tube closed, and end the thread. Make the first half of a wrapped loop, attach the clasp, and finish the wraps.	

Bead Happenings



Petersen, BeadDreams 2015.



Mark your calendars and get out your buttons — November 16 is National Button Day! Send us photos of your favorite button designs so we can share them with the beading community on the big day! Email your photos to editor@beadandbutton. com, and put "Button design" in the subject line.



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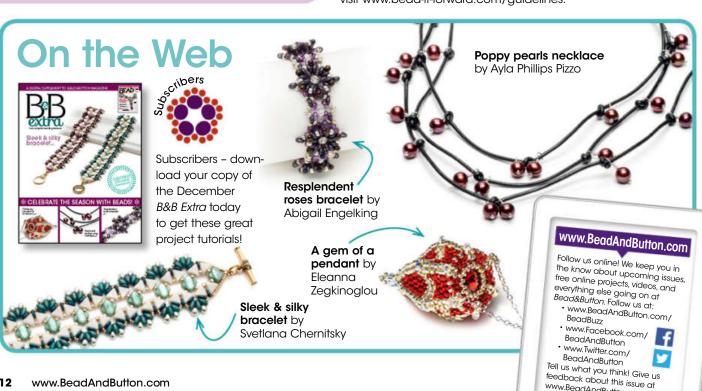
Justyna Szlezak, whom many beaders were introduced to through her "Blooming flower pendant" (June, 2015) passed away on August 9 after a battle with breast cancer. Though she had been beading for just a few years, she had a true passion for it and a distinct sense of design. We were fortunate to have had the chance to work with Justyna and send our condolences to her family. Visit www.BeadAndButton.com/ Justyna to see a gallery of her finished designs.

Beading for breast cancer research

Beaded squares are needed for Bead-It-Forward 2016, the international effort to raise funds for breast cancer research through beadwork. Submissions are due March 1, 2016.

How it works: People around the world create squares of beadwork on a certain theme and send them to Bead-It-Forward to be combined into various décor items that will be sold through auction. All funds go to The Rays of Hope Center for Breast Cancer Research and The Virginia Thurston Healing Garden.

The theme this year is "Space: Out there, somewhere, there's a cure." For more information, visit www.bead-it-forward.com/guidelines.



Holiday wish list Qulia Beaded Jewelm

Need a gift idea for a beader in your life? We're sharing our own beading wish lists for the holidays in hopes you'll find them inspiring and maybe even add them to your own wish list!



I love art glass and am smitten with Amanda Muddimer's "Harlequin" pendants. Available at www.mangobeads. co.uk.



The book 18 Beaded Jewelry Projects offers the perfect blend of instruction and inspiration for a little motherdaughter beading time this coming year. Available at www. JewelryandBeading Store.com.



Czech glass buttons always make my list — they're cool and colorful and make great clasps, pendants, or components. This one is available at www.artbeads. com.

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Find them at your

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visit www.tulipbead

ingneedles.com to

find a retail outlet

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dles in sizes #10, #11,

and #12 are the best!



There is nothing quite like making a great piece of jewelry from a beading kit! I'm drooling over this beautiful "Peledu" necklace kit by Isabella Lam, www. bead4me.etsy.com.



Anna Chernykh's metal jewelry findings are beautiful and inventive and can really elevate a design, so they make my list this year. Get them at www.annabronze.com.



Make your own cool business cards at www.moo.com just upload as many images you desire of your own jewelry pieces to make an amazing set of cards.



I love the **Tiny** Containers bead storage trays they're perfect for my growing seed bead collection. Get them at www.joann.com.



Let there be light! This portable natural light beading lamp gives me a great view of my work, no matter where I take it. Available at www.fire mountaingems.com.



One of my goals this coming year is to learn kumihimo so this beginner's kumihimo kit, available at www.fusionbeads. com, makes my list.

Connie



Bead On It Boards have edges to hold the beads on the mat, special fabric that allows seed beads to sit hole-side up, and a non-skid back. I love my small one, but the large 11 x 17 in. size would be great for those larger projects! Go to www.beadonit boards.com for more information.



and cord scissors have been my absolute favorite since they came out, and between work and home, they get a workout! Find them at www.riogrande.com.



The Bead&Button show classes will be available soon and a great gift for me would be spending a day learning something new from one of my favorite teachers. Sign up at www. beadandbuttonshow. com.



I love all the two-hole and four holes beads available now. They've opened up a whole new way of beading that was not possible before, and I can't get enough of all the new finishes. Find them at your local bead shops.



The **Deluxe** jewelry photography kit has everything needed (except the camera) to take professional looking photos of your jewelry right at home. Check out what's included at store.tabletopstudiostore.com.

Design challenge

This month's challenge beads were supplied by Heather Powers (www.humblebeads.com). See what the editors and a *B&B* reader came up with using one or more of her beads in any technique.



I love the colors of the polymer beads for this challenge. Using seed and fire-polished beads in greens and browns, I made components with the donut beads, and joined them into a chain. A charm from www.stinkydogbeads.com finished the bird-and-tree pendant.



The cool blue, green, and grey hues set the tone of my design. I'm always fond of an asymmetrical design, and the focal beads along with clusters of the donut beads and faceted Czech glass, were perfect on one side. The other side mimics a skating rink with a strand of mirror-finished lucite flat ovals. Brrrrr!

Julia

I paired Heather's beads with an assortment of blue and green beads from my stash (plus, I threw in a handful of copper-hued seed beads for contrast). I tied them all up in an easy macramé sampler wrap bracelet and necklace for a casual set that goes together without being too matchy-matchy.

We have kits!

Using Heather's bird and tree beads as the focal,

warm brown hues with pip beads. Although not

visible from the front, the donut-shaped polymer

beads sit comfortably inside the flared ends.

(Design challenge ideas are for your inspiration;

instructions are not available.)

I slightly warmed up the mood by making a tubular

herringbone necklace in golden colors and adding



Cassie



Ruffled bar bracelet

Get our latest limited-edition beading kit by Connie Whittaker. As with all our kits, complete instructions and supplies are included for easy one-stop shopping! Available at www.JewelryAndBeadingStore.com.

New on the bookshelf

Charm Love Friendship Bracelets

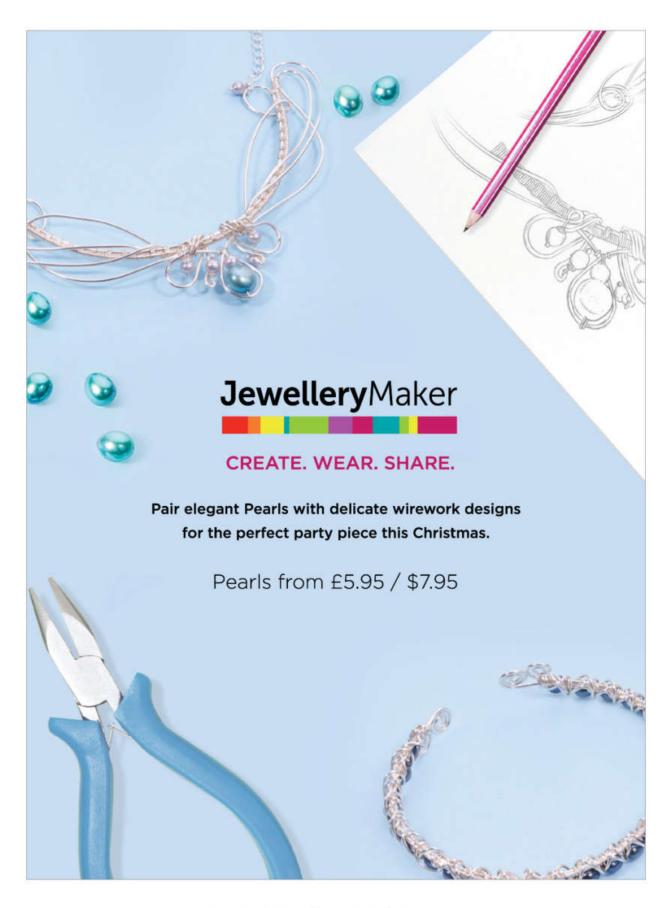
Bv Sherri Haab

Friendship bracelets are back! Combine them with unique polymer clay components, and you have a winning book by Sherri Haab. Sherri covers all the basics of polymer clay, macramé, knotting, and braiding, and applies them to 35 fashionable designs. Easy-to-read illustrations and great photos guide you through

projects that utilize easy-to-find materials and a variety of techniques. These bracelets would make great holiday gifts, even for yourself!



Quarry books ISBN 978-1-63159-043-6 www.quarrybooks.com



www.jewellerymaker.com



Blue Duchess

Nearly every picture of Sarah Churchill, Duchess of Marlborough (1660–1744), depicts her with a bare neck. Engaging in a bit of fantasy, I created this stunning neckpiece just for her. Working in bead embroidery, I included more than 90 crystal stones and beads, Czech and Japanese seed beads, and agate and mother-of pearl beads. The necklace measures about 17 in. (43 cm) long and fits nicely around the neck — perfect for a Duchess!

Lijuan McQuillan Drogheda, Ireland www.lijuanbeadjewelry.etsy.com





Musing Monk

I created this 10½ x 35½ in. (26.7 x 90.2 cm) beaded panel because I had a bare spot on my wall and wanted to put something special there. Starting with a piece of fabric with the image of a monk on it, I worked in bead embroidery to completely encrust the image with beads. I used more than 25,000 seed bead, bugle beads, and crystals in red, silver, gold, brown, white, and black over the course of 2½ years to finish the image. I then stapled the beaded fabric onto a wooden backing for support.

Christine Callahan Pewaukee, Wisconsin



Lotus flower necklace

A drawing of a lotus flower by my daughter inspired this piece. I followed her picture for the basic shape and then added the two stones for extra impact. I worked in beaded backstitch, square stitch, and tubular peyote using red and gold seed beads to create this design that is simple and elegant yet fun at the same time.

Wendy Vasconcellos Walden, New York krystone@live.com

Your Work submissions:

We're always looking for new works of beaded art from our readers! To be considered for publication, send a high-resolution digital image of your work, a description of the piece, and your contact information to editor@beadandbutton.com. If your piece is selected, we will ask you to send it to us to photograph.



Beaded needle cases

I love making beaded needle cases! The cases shown here depict pretty poinsettias in festive seasonal colors — they make perfect gifts for beaders and other needleworkers. The cases measure 2 x 3 4 in. (5 x 1.9 cm) and were beaded in tubular peyote stitch with 11 $^{\circ}$ cylinder beads.

Kimberly Costello Maplewood, Minnesota kkcostello@gmail.com





The original

In college I had a teacher who demanded a minimum of 20 sketches in response to her design challenges. Pushing myself to come up with that many ideas forced me to travel far from what I knew, and in so doing, make experimental play part of the creative journey.

When I first saw Robin Tennebaum's "Jasper Coin Necklace" (above, left), I thought "I can't use this, there's no glaring design issue to improve upon." So I filed it away.

Then I remembered my college design professor's challenges. For the final 2015 Second Look column, I wanted to see where I could take an already solid composition. Not necessarily to improve it, but to simply play, to experiment and learn. So I retrieved Robin's design and took a second look.

Several aspects of her necklace combine to make a strong piece: The warm colors harmonize beautifully, my attention is drawn straight to the focal area, the proportions of strand thickness to focal area is just right, and the formal balance is solid.

For my experiments, I played with making changes to the focal area, and this is what I learned.

The experiments

Version A: Incorporating a single jasper coin strongly emphasizes a central focal point. Note that the fiery and glittering surrounding rivolis pull attention away from that focal point, keeping the eye roving around the whole focal area. **Version B:** With only one rivoli the entire

Version B: With only one rivoli, the entire piece is toned down. Because the rivoli is positioned in the center, our attention is strongly focused on it, while the jasper

coins play a solid supporting role to the rivoli diva. Look what the addition of three small terminating beads at the bottom of each column of discs gives to the necklace. I like the subtle lengthening and elegance these beads add.

The lesson here is to play and experiment. Play is central and crucial to creativity, something most of us don't do enough. Push yourself out of what you know, into the unknown, and discover the possibilities that await.

Artist, designer, and color expert Margie Deeb is the author of The Beader's Guide to Jewelry Design (Lark Jewelry & Beading, 2014), the award-winning book The



Beader's Color Palette (Watson-Guptill, 2008), The Beader's Guide to Color (Watson-Guptill, 2004), and numerous articles and publications. Contact her at www.margiedeeb.com.





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Crystal . Crossings bracelet



Embellish a peyote-stitched base with crystals and pearls to create an exquisite bracelet.

designed by Jackie Schwietz

Base

1 On a comfortable length of thread, attach a stop bead, leaving a 12-in. (30 cm) tail. Pick up 11 8° hex beads, and work in flat odd-count peyote stitch for the desired bracelet length less ¾ in. (1.9 cm) for the clasp. End and add thread as needed, end on an odd numbered row with six up-beads, and end the working thread.

2 Place the base horizontally on your bead mat, and attach a needle to each end of a comfortable length of thread. With the right needle, sew through the third top edge hex from the right end of the base, with the needle pointing away from the base (figure 1, point a). With the left needle, sew through the adjacent fourth hex on the top edge (point aa).

option If desired, leave five or six rows unembellished on each end of the base, as shown in the blue bracelet.

Top embellishment

1 With each needle, pick up a color A 15° seed bead, a 3 mm pearl, and an A. With one needle, pick up a pearl, and cross the other needle through it (a-b and aa-bb). Repeat this stitch twice (b-c and bb-cc). With each needle, pick up an A, a pearl, and an A, and sew through the corresponding hexes on the bottom edge of the base with the needles pointing toward the middle of the base (c-d and cc-dd).

not all the same

Size 8° hex beads can vary in length. Depending on the hex, your base might be wider, and you may need to repeat the embellishment stitch three times instead of twice. Add or remove beads in the embellishment row to comfortably fit on top of the base.

2 Get into position to start the next row of embellishment: With each needle, zigzag through the next three edge

beads. The needles should be exiting the sixth and seventh edge beads

(figure 2, point a and aa).

3 Work as in step 1, but use 4 mm bicone crystals in place of the pearls (figure 2). Repeat step 2.

4 Continue working as in steps 1–3, alternating pearls and crystals for the length of the base. End both working threads.

Clasp

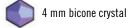
1 Remove the stop bead, thread a needle on the tail, and sew back through the hex your thread is exiting. Place half of the clasp along the end of the base.

2 Pick up two color B 15° seed beads, the end loop of half the clasp, and two Bs, and sew back through the end hex (figure 3, a-b). Sew through the beadwork as shown to exit the next up-bead on the edge (b-c).

3 Work as in step 2 for the remaining loops on the clasp, sewing back through the hex your thread exited

8° hexagon bead 15° seed bead, color A

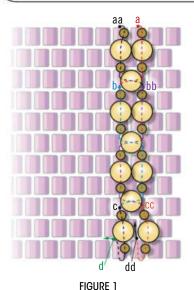
3 mm pearl

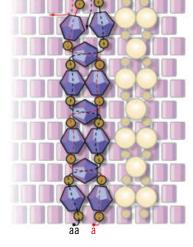


8º seed bead

edge embellishment option

As shown in the blue bracelet, instead of picking up an 8° and a 15° in step 2 of "Edge embellishment," pick up two 8°s, and sew through the next hex. Skip a row as in step 4, and continue adding sets of 8°s in this manner on both edges of the base.





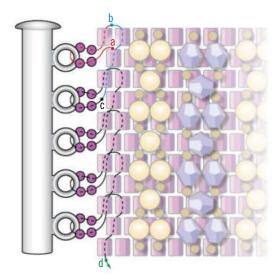
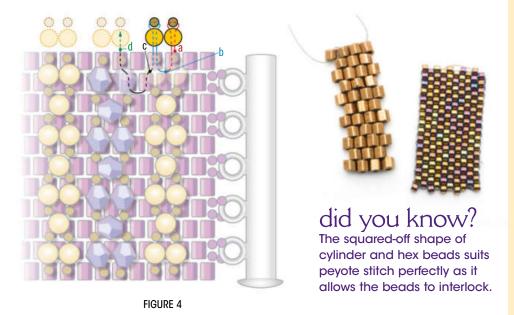


FIGURE 2

FIGURE 3



at the start of each stitch **(c-d)**, and end the tail.

4 Add a comfortable length of thread to the opposite end of the base, exiting an end edge bead with the needle heading toward the beadwork. Work as in steps 2–3 to add the other half of the clasp. Do not end the working thread.

Edge embellishment

1 With the working thread, sew through the base to exit the third top edge hex from the right end of the base, with the needle pointing away from the base (figure 4, point a). For clarity, part of the embellishment in figure 4 has been faded to show the thread path.

2 Pick up an 8° seed bead and an A, and sew back through the 8° and the

hex your thread exited at the start of this step (a-b).

- **3** Sew through the adjacent hex, and repeat step 2 to complete the first set of edge embellishments (**b-c**).
- **4** Sew through the beadwork as shown to skip a row, and get into position to add the next set of edge embellishments (**c-d**).
- **5** Work as in steps 2-4 for the length of the base. End and add thread as needed.
- 6 Sew through the beadwork to exit the corresponding hex on the other edge, and repeat steps 2–5. If any end hex beads are left unembellished, embellish them if you desire. ●



Difficulty rating











Materials

amethyst bracelet 7½ in. (19.1 cm)

- 110 4 mm bicone crystals (Swarovski, amethyst)
- 110 3 mm pearls (Swarovski, vintage gold)
- **34 g** 8º hexagon beads (Toho F460A, matte raspberry bronze iris)
- 2 g 8º seed beads (Toho PF557, permanent galvanized starlight)
- 15º seed beads
 - **2 g** color A (Toho P471, permanent galvanized gold)
 - **1 g** color B (Toho 460A, metallic raspberry bronze iris)
- 1 5-strand box clasp
- Fireline, 6 lb. or 8 lb. test
- beading needles, #11

blue bracelet colors

- 4 mm bicone crystals (Swarovski, Pacific opal)
- 3 mm glass pearls (Swarovski, bright gold)
- 8º hexagon beads (Toho F650, matte olivine)
- 8º seed beads (Toho 457, metallic bronze)
- 15º seed beads
 - color A (Toho 457, metallic bronze)
- color B (Toho 952, rainbow topaz seafoam-lined)

Basics, p. 79

- peyote stitch: flat odd-count
- ending and adding thread
- attaching a stop bead

Jackie Schwietz was formerly a painter in oils and acrylics.
She turned to beading after moving to Florida. She finds this a perfect creative outlet and enjoys working with various sizes and shapes of beads. Jackie also enjoys teaching her designs at My Bead Gallery in Englewood, Florida. She served as President of the Gulf Coast Bead Society from 2013–2015. Contact Jackie at rjschwietz@comcast.net.



Rose montée components

1 On 1 yd. (.9 m) of thread, pick up a 4 mm rose montée and seven 15° seed beads. Sew through the rose montée again in the same direction, leaving a 6-in. (15 cm) tail (figure 1, a-b). This forms a loop of 15°s around one side of the montée. Pick up seven 15°s, and sew through the montée again to form a loop on the other side (b-c). Sew through the seven 15°s just added. Pick up a 15°, and sew through the next seven 15°s. Pick

up a 15°, and sew through the following four 15°s to form a tight ring around the montée (figure 2, a-b).

- **2** Sew through the open hole of the montée and the opposite 15°. Sew back through the same hole of the montée, and continue through the 15° your thread exited at the start of this step **(b-c)**.
- **3** Pick up an 11° seed bead, a 15°, and an 11°, and sew through the 15° your thread exited at the start of this step and the next 15° in the

ring (figure 3, a-b). Pick up an 11° and a 15°, and sew through the adjacent 11° in the previous set, the 15° in the ring, and the next 15° (b-c). Repeat this stitch 13 times (c-d). For the last stitch in the round, sew through the adjacent 11° in the first stitch, pick up a 15°, and sew down through the 11° added in the last stitch and the 15° in the ring again (d-e). End the tail but not the working thread.

4 Make a total of five rose montée components.

5 Add embellishment to one rose montée component: With the working thread, sew through the beadwork to exit an outer round 15°. Pick up three 15°s, a crystal teardrop bead, and three 15°s, and sew through the 15° your thread exited at the start of this step, going in the same direction (figure 4). Don't end the working thread.

Pearl components

NOTE If desired, substitute 5 mm round glass or crystal pearls in place of freshwater pearls.

1 On 1 yd. (.9 m) of thread, pick up 24 15°s, tie them into a ring with a square knot, leaving an 8-in. (20 cm) tail, and sew through the next 15°. These beads will shift to form rounds 1 and 2 as the next round is added.

Round 3: Working in circular peyote stitch, pick up a 15°, skip the next bead in the ring, and sew through

FIGURE 6

the following 15° (figure 5, a-b). Repeat this stitch 11 times, and step up through the first 15° added to complete the round (b-c).

2 Thread a needle on the tail, and sew through an adjacent bead in round 1. Pick up a 5 mm pearl, and center it in the middle of the ring. Sew through the opposite 15° , and sew back through the pearl and the 15° your thread exited at the start of this step (figure 6, a-b). End the tail.

3 Round 4: With the working thread, pick up an 11° cylinder bead, and sew through the next 15° in round 3 **(c-d)**. Repeat this stitch to add a total of 12 cylinders **(d-e)**.

4 Sew through the following 15° in round 2, pick up a 15°, and sew through the next 15° in round 2 (figure 7, a-b). Repeat this stitch 11 times to complete the round, and step up through the first 15° added (b-c). The 15°s in this round will sit on top of the 15°s in rounds 1 and 3.

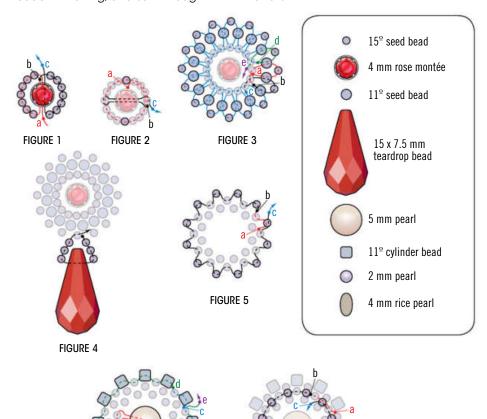


FIGURE 7

Difficulty rating











Materials

necklace 16½ in. (41.9 cm)

- 1 15 x 7.5 mm teardrop bead (Swarovski, Siam)
- pearls
 - **3** 4.5–5 mm round or semi-round pearls (freshwater, white)
 - **22** 4 mm rice pearls (freshwater, white)
 - **38** 2 mm pearls (freshwater, white)
- **5** 4 mm rose montées (SS16, Siam)
- 2 g 11º seed beads (Miyuki 4222, Duracoat galvanized pewter)
- **2 g** 11º cylinder beads (Miyuki DB251, galvanized gray)
- **3 g** 15° seed beads (Toho F464B, metallic matte silver)
- · Fireline, 6 lb. test
- beading needles, #12 or #13

Basics, p. 79

- herringbone stitch: flat strip
- peyote stitch: flat even count, circular, zipping up or joining
- · square knot
- · ending and adding thread

Janice Chatham has been beading for 10 years. She especially enjoys designing her own patterns and sharing them with her beading group.

The people in her beading group come from many different cultures, and this has been a great inspiration to her. Contact Janice at bighjh2@aol.com.

Print all the materials for the projects in this issue at www.BeadAndButton.com/resources.

- **5** Pick up an 11°, and sew through the next 15° added in step 4 (figure 8, a-b). Repeat this stitch eleven times to complete the round (b-c), and sew through the following cylinder in round 4 to step up (c-d).
- **6** Work in modified herringbone stitch: Pick up two cylinders, and sew through the next cylinder in round 4 (d-e). The cylinders will naturally sit at an angle. Repeat this stitch 11 times, and step up by sewing through the first cylinder added (e-f).
- **7** Pick up two cylinders, sew down through the following cylinder in the stack and the next cylinder in round 4, and continue through the first cylinder in the next stack (figure 9, a-b). Repeat this stitch 11 times to complete the round, and step up through the first cylinder added (b-c).
- **8** Pick up two cylinders, and sew down through the next two cylinders in the stack, the following cylinder in round 4, and the next two cylinders in the following stack (figure 10, a-b). Repeat this stitch 11 times to complete the round, but after the last stitch, sew through only the cylinder in round 4 (b-c).
- only the cylinder in round 4 (b-c).

 9 Pick up a 2 mm pearl, and sew through the following cylinder in round 4 (figure 11, a-b). Repeat this stitch 11 times to complete the round (b-c), and end the working thread.

 10 Repeat steps 1-9 to make a total of three pearl components.

Assembly

Side segments

- 1 With the working thread of a rose montée component (one without a teardrop), sew through the beadwork to exit an edge 15° with the topside of the component facing up (figure 12, point a).
- **2** Sew down through two cylinders on a pearl component **(a-b)**.
- **3** Pick up a 15°, and sew up through two corresponding cylinders in the following stack **(b-c)**. Pick up a 15°, and sew down through the next two cylinders **(c-d)**. Repeat these two stitches four times **(d-e)**.
- **4** Pick up a 15°, and sew up through two cylinders in the next stack **(e-f)**. Sew through an outer 15° of a new

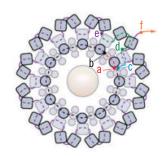


FIGURE 8

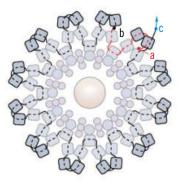


FIGURE 9

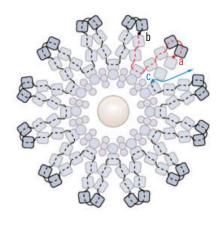


FIGURE 10

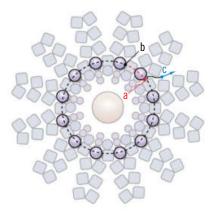


FIGURE 11

- rose montée component, and then sew down through the next two cylinders in the following stack on the pearl component (f-g).
- **5** Repeat step 3 **(g-h)**. To complete the round, pick up a 15°, sew up through the two end cylinders in the next stack, continue through the next three beads **(h-i)**, and end the thread.
- **6** Repeat steps 1-5 to make a second side segment.

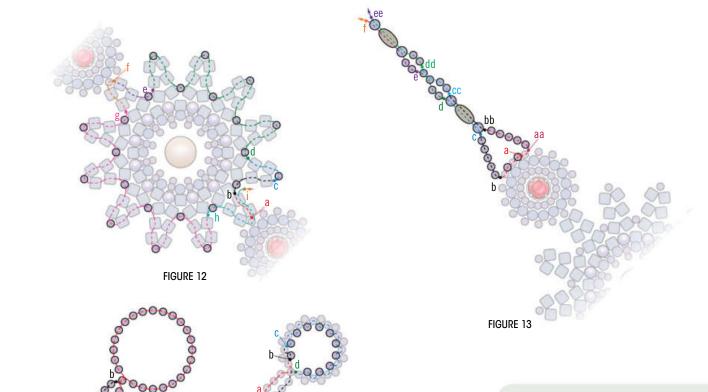
Center focal

- 1 With the working thread of the rose montée component with the teardrop, sew through the beadwork to exit the 15° opposite the teardrop.
- **2** Attach this rose montée component to the remaining pearl component as in steps 2–3 of "Side segments," but in step 3, repeat the two stitches twice instead of four times.
- **3** Connect a side segment: Work as in step 4 of "Side segments," sewing through the edge 15° of a rose montée component in a side segment opposite the 15° attached to the pearl component.

4 Work as in step 3 of "Side segments" for a total of three stitches, and then attach the remaining side segment.
5 Finish embellishing the center pearl component as in step 3 of "Side segments," and end the threads.

Neck straps

- 1 Attach a needle to each end of a comfortable length of thread. In a side segment, center the thread in the seventh 15° away from the connection to the pearl component (figure 13, point a and aa).
- **2** With the needle facing the eighth 15° from the connection, pick up a 15°, and sew through the eighth 15°. Pick up a 15°, and sew through the next 15° (**a-b**).
- **3** With each needle, pick up five 15°s (b-c and aa-bb). With one needle, pick up an 11°, a 4 mm rice pearl, and an 11°, and sew through these three beads with the other needle (c-d and bb-cc).
- **4** On each needle, pick up two 15°s. With one needle, pick up two 15°s, and sew through these two beads with the other needle **(d-e and cc-dd)**. On each needle, pick up two 15°s. With



one needle, pick up an 11°, a rice pearl, and an 11°, and sew through these three beads with the other needle (e-f and dd-ee).

FIGURE 14

5 Repeat step 4 nine times. End and add thread as needed. Do not end the working threads.

6 Repeat steps 1–5 to make a second neck strap on the opposite side.

Toggle clasp

Togale ring

1 At the end of a neck strap, with one needle, pick up 27 15°s, and sew back through the fourth 15° to form a ring (figure 14, a-b). Pick up three 15°s, and sew back through the following 11°, rice pearl, and 11° in the neck strap **(b-c)**. **2** With the other needle, sew through the last three 15°s added in step 1, and continue through the next two 15°s on the left-side of the ring (figure 15, a-b). Working in circular peyote stitch, pick up a 15°, skip a 15°, and sew through the next 15° in the ring **(b-c)**. Repeat this stitch 10 times (c-d). Sew back through the first four 15°s added in

step 1 and the following 11°, rice pearl, and 11° in the neck strap (d-e). Tie the two working threads into a square knot, and end the threads.

FIGURE 16

Toggle bar

FIGURE 15

1 On 24 in. (61 cm) of thread, attach a stop bead, leaving a 6-in. (15 cm) tail. Pick up 10 15°s, and work in flat evencount peyote stitch for a total of 10 rows. Zip up the ends to form a tube, and sew through the center of the tube to exit the other side.

2 Pick up a 2 mm pearl and a 15°, and sew back through the pearl and the center of the tube. Repeat this step once to add a pearl to the other side of the tube. End the working thread, remove the stop bead, and end the tail.

glass pearls 101

Glass pearls are a great alternative to freshwater pearls. They consistently have a perfect smooth shape, a uniform size, and the hole diameter is typically larger than those of freshwater pearls, allowing for several thread paths through the hole.

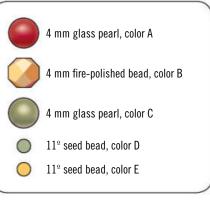
3 With a working thread from the second neck strap, pick up six 15°s, and sew through two adjacent 15°s in the center of the toggle bar. Pick up two 15°s, and sew back through the fourth 15º added in this step (figure 16, a-b). Pick up three 15°s, and sew back through the end 11°, rice pearl, and 11º in the neck strap (b-c). With the other working thread, retrace the thread path to reinforce the join, and end the threads.





This project calls for three colors of 4 mm beads. I typically use two colors of pearls and one of fire-polished beads. I don't suggest using crystals, as their sharp ends can cut your thread. For a thinner tube, substitute 3 mm beads for the 4 mms and 15° seed beads for the 11°s, as in the gold bracelet, p. 32.

Avoid using tight tension with this project, as your tube will be stiff. Instead, use just enough tension so that your thread doesn't show between beads.



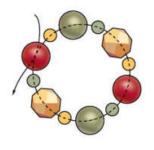


FIGURE 1

Twisted tubular rope

1 On a comfortable length of thread, pick up a color A 4 mm bead, a color D 11° seed bead, a color B 4 mm bead, a color E 11° seed bead, a color C 4 mm bead, a D, an A, an E, a B, a D, a C, and an E. Sew through the first A to form a ring, leaving a 12-in. (30 cm) tail (figure 1).

2 Pick up an A, a D, and a B. Skip the next D in the ring, and sew through the following B, E, and C (figure 2, a-b). Arrange the new beads so that they form a modified herringbone stitch, with the D centered at the top of the stitch.

3 Pick up a C, a D, and an A. Skip the next D in the ring, and sew through the following A, E, and B (b-c). Arrange the new beads as before.

4 Pick up a B, a D, and a C. Skip the next D in the ring, and sew through the following C, E, and two As (c-d).
5 Pick up an A, a D, and a B, and sew down through the next top two Bs

6 Pick up an E, and sew up through the top C in the next column **(b-c)**.

(figure 3, a-b).

7 Pick up a C, a D, and an A, and sew down through the next top two As **(c-d)**.

8 Pick up an E, and sew up through the top B in the next column **(d-e)**.

9 Pick up a B, a D, and a C, and sew down through the next top two Cs (e-f).10 Pick up an E, and step up through

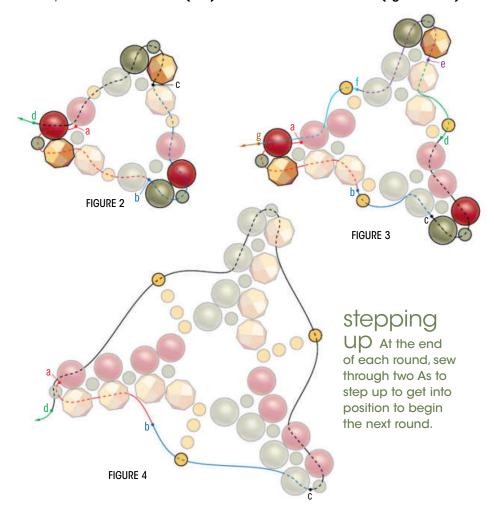
the top two As in the next column to complete the round (f-g). Tighten the round to continue forming a tube shape.

11 Work as in steps 5-10 for the desired length bracelet (less the length of the clasp). The twist in the tube will appear after several rounds. End and add thread as needed. As you stitch, take note of any 11°s that sit toward the inside of the tube, and push them to the outside with your needle or finger.

Closing rounds and clasp

With your thread exiting the column of As and Bs, work several modified rounds to close the end of the tube:

1 Without adding any beads, sew through the next D and the top two 4 mms in this column (figure 4, a-b).



Difficulty rating:











Materials

red/green/gold bracelet 9 in. (23 cm)

- 4 mm round beads
 - 140 color A glass pearls (Preciosa, bordeaux)
- **140** color B fire-polished beads (Preciosa, light orange/gold half-coated)
- **140** color C glass pearls (Preciosa, dark green)
- 11º seed beads
- **3 g** color D (Toho 83, metallic bronze iris)
- **3 g** color E (Toho PF557, permanent finish galvanized starlight)
- · Fireline, 6 lb. test
- beading needles, #12
- 1 clasp

blue/green/hematite bracelet colors

- 4 mm round beads
 - color A glass pearls (Preciosa, dark Montana)
- color B fire-polished beads (Preciosa, two-tone gray/black)
- color C glass pearls (Preciosa, light green)
- 11º seed beads
 - color D (Toho 1703, gilded marble turquoise)
 - color E (Toho 81, metallic hematite)

purple/bronze fuchsia bracelet colors

- 4 mm round beads
 - color A glass pearls (Preciosa, dark amethyst on crystal)
 - color B fire-polished beads (Preciosa, dark amethyst with sapphire/gold)
 - color C glass pearls (Preciosa, dark fuchsia)
- 11º seed beads
 - color D (Toho 221, bronze)
 - color E (Toho 2223, Takumi silver-lined dragonfruit)

silver/gray/black bracelet colors

- 4 mm round beads
 - color A glass pearls (Preciosa, dark gray)
 - color B fire-polished beads (Preciosa, full coated silver)
 - color C glass pearls (Preciosa, black)
- 11º seed beads
- color D (Toho 21, silver-lined crystal)
- color E (Toho 29B, silver-lined gray)



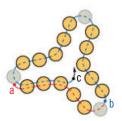


FIGURE 5



FIGURE 6

Pick up an E, and sew up through the top 4 mm in the next column (b-c). Repeat these stitches twice, and sew through the top D in the first column (c-d).

- 2 Pick up five Es, and sew through the D in the next column (figure 5, a-b). Repeat this stitch twice, and exit the first three Es added in this step (b-c).
- **3** Pick up a D, and sew through the middle E in the next set of five Es. Repeat this stitch twice (figure 6).
- **4** With your thread exiting an end E, pick up half of the clasp, and sew through the opposite D. Sew back through the clasp and the starting E. Retrace the thread path of the clasp connection, and end the working thread.

5 With your tail exiting an A at the other end of the bracelet, sew through the next E. Pick up five Es, and sew through the E in the next column. Repeat this stitch twice, and continue through the first three Es added in this step.

6 Repeat steps 3-4. ●

Print all the materials for the projects in this issue at www.BeadAndButton. com/resources.

gold/cream bracelet colors 73/4 in. (19.7 cm)

- 3 mm round beads
 - **160** color A glass pearls (Preciosa, light gold)
 - **160** color B fire-polished beads (Preciosa, light gold metallic half coat)
- **160** color C glass pearls (Preciosa, parchment)
- 15º seed beads
- 1 g color D (Toho 558, galvanized aluminum)
- 1 g color E (Toho 557, galvanized starlight)

Kits for these colorways and more are available at www.simplebeadkits.com.

Basics, p. 79

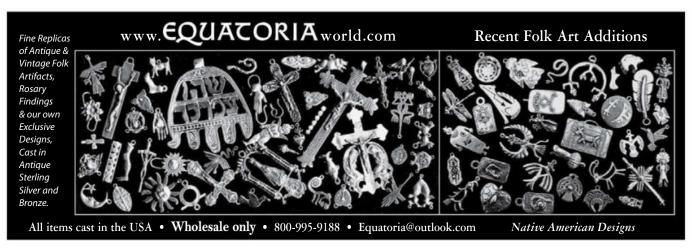
- · herringbone stitch: twisted tubular
- · ending and adding thread

Cara Landry and her mom, Lane (see her "Peppermint delights" set on p. 68), designed jewelry and taught



beading classes for several years before opening their first online tutorial store, www.simplebeadpatterns.com. Now they offer hundreds of downloadable beading tutorials designed for beaders of all skill levels. Email Cara at cara@simplebeadpatterns.com.









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Willing to wear most everything.

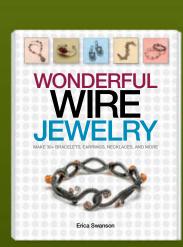
Not willing to try just anything.

Ellen, you've got style. Maybe more than one.

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BEAD WEAVING

Elegance with an attitude

The monochromatic colors and spike beads bring texture and dimension to this sophisticated bracelet.

designed by Nicole Vogt

keep it together
If desired, use a 2-strand clasp
instead of a 4-strand clasp.

Components

1 On 4 ft. (1.2 m) of thread, pick up a repeating pattern of a SuperDuo and an 11° seed bead four times. Sew through all the beads again to form a ring, leaving a 6-in. (15 cm) tail. Continue through the next SuperDuo, 11°, and SuperDuo (figure 1, a-b), and the open hole of the same SuperDuo (b-c).

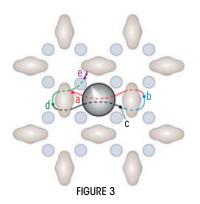
2 Pick up a repeating pattern of an 11° and a SuperDuo three times, then pick up an 11°. Sew through the SuperDuo your thread exited at the start of this step, retrace the thread path (not shown in the figure for clarity), and continue through the next 11° and SuperDuo (c-d). Sew through the open hole of the same SuperDuo (d-e). Repeat this step once more (figure 2, a-b).

3 Pick up an 11°, and sew through the open hole of the next SuperDuo from the first round (b-c). Pick up an 11°, a SuperDuo, and 11°, a SuperDuo, and an 11°, and sew through the SuperDuo your thread exited at the start of this step (c-d). Retrace the thread path (not shown in figure for clarity), sew through the next 11° and SuperDuo (d-e), and continue through the other hole of the same SuperDuo (e-f).

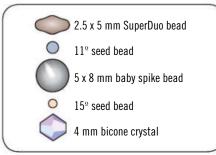
b C C C C

through the corresponding SuperDuo

FIGURE 1



on the other side of the center opening (figure 3, a-b). With the tip of the spike pointing up, push the spike down into the center opening so the base of the spike sits below the surrounding beads. Sew through the other hole of the same SuperDuo (b-c) and back through the spike and the corresponding hole of the SuperDuo from the start of this step (c-d). Sew through the other hole of the same SuperDuo and the next 11º (d-e). **5** Pick up three 15° seed beads, skip the next SuperDuo, and continue through the following 11° (figure 4, a-b). Repeat this stitch three times (b-c), and sew through the beadwork as shown (c-d). **6** Pick up a 15°, a 4 mm bicone crystal, and a 15°, and sew through the open



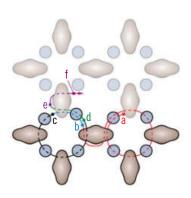
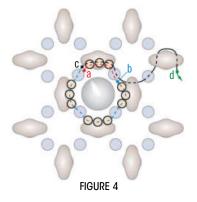


FIGURE 2



Difficulty rating









Materials

bracelet 71/4 in. (18.4 cm)

- **30** 5 x 8 mm baby spike beads (nickel silver)
- 44 4 mm bicone crystals (Swarovski, crystal comet argent light 2X)
- 82 2.5 x 5 mm SuperDuo beads (crystal Labrador full)
- seed beads (Miyuki 4201, Duracoat silver)
 - 2 g 11º seed beads
 - 3 g 15º seed beads
- 1 four-strand box clasp
- **8** 5 mm jump rings
- Fireline, 6 lb. test
- beading needles, #11 or #12
- 2 pairs of chainnose, flatnose, and/or bentnose pliers

Basics, p. 79

- · ending and adding thread
- · opening and closing loops and jump rings

Nicole Vogt lives in Germany and has been beading for seven years. She started out with a simple strung necklace and was soon hooked on



beadweaving. Her two sisters joined in the fun, and now they use every free minute beading and inspiring each other. Email Nicole at drei_kleine_perlen@gmx.de or visit her blog at dreikleineperlen.blogspot.de.

Print all the materials for the projects in this issue at www.BeadAndButton.com/resources.

did you know?

Filigree-style box clasps are sometimes referred to as pearl clasps because they are frequently used in multistrand pearl necklaces and bracelets.

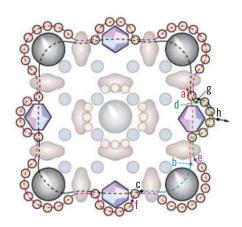
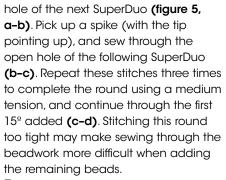


FIGURE 5



7 Pick up four 15°s, skip the adjacent crystal, and sew through the next 15° and SuperDuo (**d-e**). Pick up eight 15°s, skip the next spike, and sew through the following SuperDuo and 15° (**e-f**). Repeat these stitches three times to complete the round (**f-g**), and continue through the first two 15°s added in this round (**g-h**).

8 Pick up a 15°, and sew through the next three 15°s, SuperDuo, and four 15°s (figure 6, a-b). Pick up a 15°, and sew through the next four 15°s, SuperDuo, and three 15°s (b-c). Repeat these stitches three times to complete the round (c-d), and end the working thread and tail.

9 Repeat steps 1–8 to make five more components for a 6½ in. (16.5 cm) bracelet (not including the clasp).

Connections

1 Add 2 ft. (61 cm) of thread to a component, exiting the middle 15° in the outside loop surrounding a crystal (figure 7, point a). Pick up SuperDuo

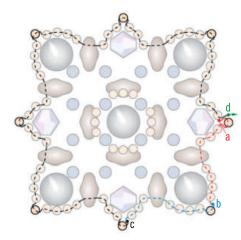


FIGURE 6

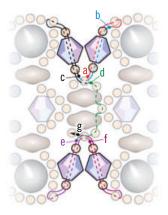
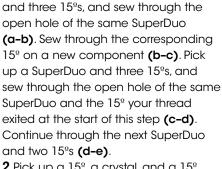


FIGURE 8



2 Pick up a 15°, a crystal, and a 15°, and sew through the middle 15° of the loop around a spike on the top right corner of the new component (figure 8, a-b). Sew back through the three beads just added and the 15° your thread exited at the start of this step (b-c). Repeat this stitch to connect the top left corner of the existing component (c-d). Sew through the beadwork as shown (d-e), and repeat these stitches to attach the bottom left corner

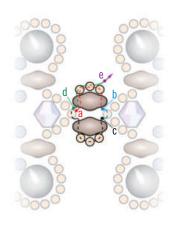


FIGURE 7

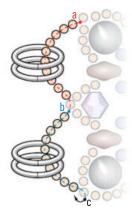


FIGURE 9

of the existing component (e-f) and the bottom right corner of the new component (f-g). End the thread.

3 Repeat steps 1–2 to connect the remaining components.

4 Add 12 in. (30 cm) of thread to an end component, exiting the middle 15° in the top loop around a spike with the needle pointing away from the top edge (figure 9, point a). Pick up 10 15°s and two jump rings, and sew through the middle 15° in the loop around the crystal on the end of the bracelet (a-b). Pick up 10 15°s and two jump rings, and sew through the center 15° in the bottom loop (b-c). Retrace the thread path through these loops twice, and end the thread. Repeat this step at the other end of the bracelet.

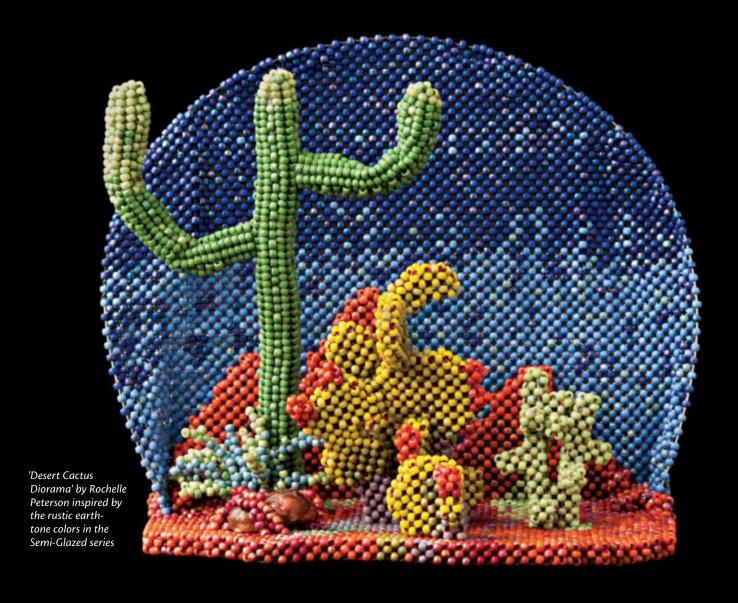
5 Attach the jump rings to the loops of the clasp at both ends of the bracelet. ●



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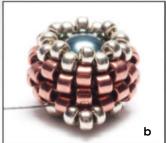




Beautiful floral components come together for an exceptional necklace just right for any occasion.

designed by Gianna Zimmerman









Components

Front layer

Use a medium tension throughout the project. A tight tension will make it difficult to sew through the beads and the SuperDuos may not lay flat.

1 On 4 ft. (1.2 m) of thread, pick up 16 color A 11° cylinder beads, and sew through

the beads again to form a ring, leaving an 8-in. (20 cm) tail. These beads will shift to form rounds 1 and 2 as the next round is added.

2 Work rounds of tubular peyote stitch as follows, and step up at the end of each round: **Rounds 3-4:** Work two

Rounds 3-4: Work two rounds using As (figure 1, a-b and b-c).

Rounds 5-6: Work two rounds using color B 15° seed beads (c-d and d-e). Sew back through the beadwork to exit the last round of As added. Set the working thread aside.

3 With your tail thread, sew under the nearest thread bridge, pick up a 6 mm pearl, and place it inside the bezel. Sew under a thread

bridge on the opposite side of the bezel, and continue through the beadwork to exit an A in round 1 (photo a). 4 Work in tubular peyote stitch to work two rounds using Bs, and end the tail. 5 With the working thread, pick up three Bs, and sew through the next A in this same round (photo b).



Repeat this stitch seven times to complete the round, making sure the beads form picots, and sew through the following A in round 2 (photo c).

A in round 2 (photo c).

6 Pick up three color C 15° seed beads, and sew through the next A in this same round (photo d). Repeat this stitch seven times to complete the

round, making sure the beads form picots, and sew through the first two Cs added in this round (figure 2, point a). The Bezel is not shown in the remaining figures for clarity.

7 Pick up C, a color D
SuperDuo bead, and a C, and sew through the center C of the next picot (a-b).
Repeat this stitch seven times

to complete the round, and sew through the first C, D, and C added **(b-c)**.

8 Pick up an 11° seed bead, and sew through the next C, D, and C (**c-d**). Repeat this stitch seven times to complete the round, and continue through the first 11° added (**d-e**).

9 Pick up two As, and sew

Difficulty rating









Materials

necklace 17½ in. (44.5 cm) plus extender chain

- 13 6 mm pearls (Swarovski, Tahitian)
- 24 4 mm bicone crystals (Swarovski, crysolite opal AB2X)
- 2.5 x 5 mm SuperDuo beads
- **8 g** color D (crystal bronze copper)
- **8 g** color E (metallic suede light green)
- 8 g 11º seed beads (Japanese 467, midnight metallic; www.whimbeads.com)
- 11º Miyuki Delica cylinder beads
 - **9 g** color A (DB0040, copper plated)
 - **7 g** color F (DB1831, Duracoat galvanized silver)
- 15º seed beads
 - **9 g** color B (Miyuki 4201, Duracoat galvanized silver)
 - **4 g** color C (Toho 222, dark bronze)
- 1 lobster claw clasp
- 2 in. (5 cm) extender chain
- 2 6 mm jump rings
- · Fireline, 6 lb. test
- beading needles, #11 or #12
- 2 pairs of chainnose, flatnose, and/or bentnose pliers

Basics, p. 79

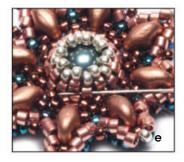
- · peyote stitch: tubular
- · ending and adding thread
- opening and closing loops and jump rings

Gianna Zimmerman

is from the Netherlands and started beading around 2000. Three

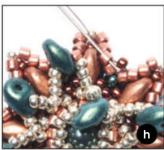


years ago she started posting tutorials on YouTube, presenting more advanced beadwork online. Contact her at beadingforperfectionists@yahoo.nl or visit www.youtube.com/user/B4Pbakup.











through the open hole of the next SuperDuo (figure 3, a-b). Pick up two As, and sew through the following 11º (b-c). Repeat these stitches seven times to complete the round, and continue through the first two As added (c-d). 10 Pick up an A, a C, and an A, and sew through the next two As. Skip the following 11°, and continue through the next two As (d-e). Repeat these stitches seven times to complete the round, and continue through the first A added in this round (e-f). 11 Pick up an A, a B, and an A, and sew through the next two As **(figure 4, a-b)**. Pick up a C, skip the following A, 11°, and A, and continue

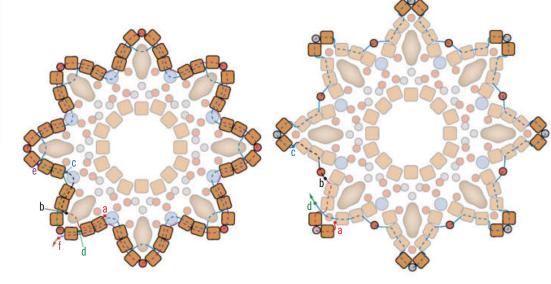


FIGURE 3

Repeat these stitches seven times to complete the round, and continue through the next C (c-d).

12 On the front side of this layer, pick up three 11°s, and sew through the next 11° (figure 5, a-b). Pick up three 11°s, and sew through the next C added in step 10 (b-c). Repeat these stitches seven times to complete the round (c-d), and end the thread.

Back layer

1 Flip the beadwork over to the back side, and add 1 yd. (.9 m) of thread to the beadwork, exiting the second round of As in the bezel (photo e). Pick up three Bs, and sew through the next A in this round (photo f). Repeat this stitch seven times to complete the round, making sure the beads form picots, and sew through the first two Bs added in this step (figure 6, point a).

2 Pick up three Bs, a color E SuperDuo, and three Bs, and sew through the center B of the next picot (figure 6, a-b). Repeat this stitch seven times to complete the round, and sew through the first three Bs and SuperDuo added (b-c).
3 Sew through the second A from the center in the top layer and the adjacent D, (photo g). You may have to

move the E out of the way a little to see the beads below clearly. Continue through the corresponding A on the other side of the D (photo h). Sew through the inner hole of the next E (photo i). Repeat these stitches seven times to complete the round, and continue through the following two Bs in the back layer

(figure 7, point a).

FIGURE 4

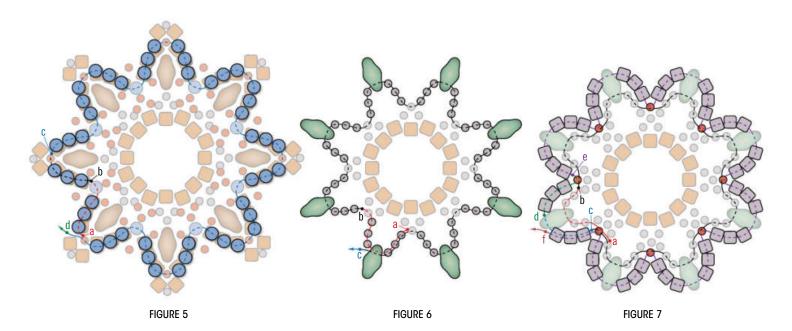
4 Pick up a C, skip the next three Bs, and sew through the following two Bs, E, and two Bs (a-b). Repeat this stitch seven times to complete the round, and sew through the first C added in this round (b-c).

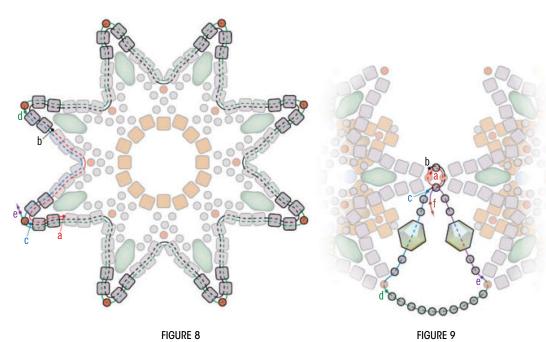
5 Pick up three color F 11° cylinder beads, and sew through the open hole of the next E (c-d). Pick up three Fs, and sew through the following C added in the previous round (d-e). Repeat these



through the next two As (b-c).

New look
You can omit the 11°s
added in step 12 of
"Front layer", or use 2 mm
round crystals or 2 mm
fire-polished beads in
place of the 11°s.





stitches seven times to complete the round, and sew through the first three Fs added in this round (e-f). **6** Pick up four Fs, sew down through the next three Fs, skip the next C, and sew up through the following three Fs (figure 8, a-b). Repeat this stitch seven times to complete the round, and sew through the first two Fs added in this round (b-c). 7 Pick up a C, sew down through the next five Fs, skip the C, and sew up through

the following five Fs (c-d). Repeat this stitch seven times to complete the round, and sew through the first C added in this round (d-e).

8 Make a total of 13 components. Do not end the thread on two of the components, but end it for the others

Joining

1 With the working thread from a component, pick up five Bs, and sew through the C your thread is exiting to form a clasp loop. Retrace the thread path several times, and end the thread. Repeat this step on the other component with the working thread. These will be the end components that the clasp will be attached to.

2 Add 1 ft. (30 cm) of thread

2 Add 1 ft. (30 cm) of thread to the back layer of an end component, exiting a C on the third tip clockwise from the clasp loop, with the needle pointing up (figure 9, point a).

3 Pick up a B, and sew down through a tip C on a new component. Pick up a B and

sew up through the C your thread exited at the start of the step (a-b). Retrace the thread path (not shown in the figure for clarity), and continue through the next three beads (b-c). **4** Pick up two Bs, a 4 mm bicone crystal, and two Bs, and sew through the next tip C on the end component (c-d). Pick up 10 Bs, and sew through the corresponding tip C on the new component (d-e). Pick up two Bs, a crystal, and two Bs, and sew through the B your thread exited at the start of this step (e-f). Retrace the thread path, and end the thread. **5** To attach the remaining components, work as in steps 2-4 making sure to skip two tip Cs, going in a clockwise direction, between connections. The last component added should be an end component, making sure there are two skipped tip Cs between the connection and the clasp loop. 6 Open a jump ring, and attach half of the clasp to

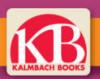
the clasp loop on an end

ring. Attach the extension

component. Close the jump

chain to the other end of the

necklace in the same way. •



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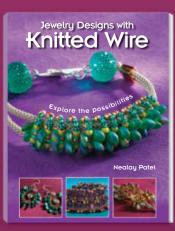
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Princi instinct



Andrea Grzabka expresses a lifelong love of animals with award-winning beadembroidered jewelry.

by Stacy Werkheiser

here had to be a story behind "Blue Feather." In 2013, this intricately embroidered necklace dripping with fringe and whimsy alighted on the proverbial doorstep of the *Bead&Button* offices. It had come to compete in the Bead Dreams competition. But first, it competed for the notice of the *B&B* editors and passersby from other departments. All were captivated by the beaded blue horse. It was cute but not cutesy, elaborate but not excessively so. It gave off a Native American vibe and at the same time pulsed with some other indescribable influence. And there was a story.

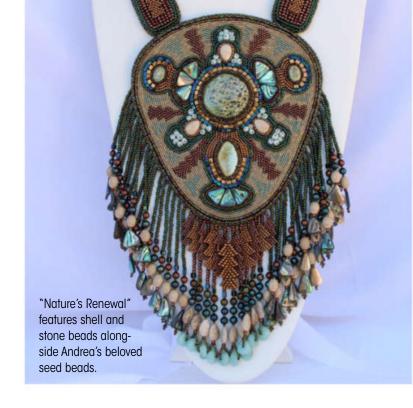
"Blue Feather' is a tribute to the first horse I had as a young girl," says Andrea Grzabka, the wrangler of this wearable art. "She was a sweet old quarter horse broodmare who did her best to keep me out of harm's way. She obviously wasn't blue, but her personality was very cool with a fun side."

The Bead Dreams judges agreed that "Blue Feather" was as cool as her real-life counterpart and awarded the piece 1st place in the competition's Seed Bead category. In 2014, the same award was snatched by Andrea's "White Raven" neck piece. And last June, Andrea was "Fearless" in claiming the 1st place ribbon again plus the Best in Show award. It's a winning streak she plans to break in 2016 (yes, on purpose!), but this dark horse won't stay long in the stable.

Embroidery authority

Andrea says she came to beading the way so many beaders do — by serendipity.

"It was 2000 and I was at my son's basketball game," says Andrea, "when I spotted one of the other moms wearing some pretty little bead-woven earrings with dangling stars. I thought, 'Those couldn't be too difficult to make,' and decided to search the Internet for a pattern when I got home."



Online, Andrea discovered a vast world of jewelry-making techniques to choose from, and she's chosen many of them in their turn — wirework, lapidary, silversmithing, and PMC. But no other material charmed her quite like "those gorgeous little vessels of glass called seed beads."

Though she works in multiple stitches, Andrea was destined for bead embroidery. "Rather than having to be always making something, I am happy just to be figuring out how to get the beads to do what I want," she notes, describing the perfect temperament for the technique. "It's very free form with few rules. But it's important to know when to stop."

That's because bead embroidery makes it so easy to incorporate so much. Andrea likes to stitch bones, shell, horn, stone, coral, and driftwood into her pieces, explaining that to her these materials are more beautiful than gold or diamonds.

This appreciation of organic objects is rooted in Andrea's wider interest in primitive arts — "not only Native American, but across all cultures," she clarifies — and helps explain the unique blend of influences in "Blue Feather."

The glass (bead) menagerie

She's also moved by animal forms, having worked as a veterinary technician for 15 years before becoming a registered nurse. The beautiful bird in "White Raven" came to her in a dream, appropriately clutching beads to bring her. "I woke up at three in the morning and jumped out of bed to sketch the image," she remembers.

"Fearless" doesn't tell the story of a lion so much as a Leo — Andrea's husband, a retired electrical engineer who was born under that zodiac sign. Together, he and Andrea have braved the remote corners of the world, scuba diving and exploring local cultures.

There had to be a story behind



For Andrea, 2015 has been especially fearless. "This has been a big year of change for me — retiring from my nursing career and moving from our long-time home in California to Washington State. With my husband, I am ready to face it."

Fittingly, her lion-hearted necklace is fearless both looking forward and backward. "I embroider the back of my pieces almost as intricately as the front," says Andrea, and "Fearless" is no exception. On the back of the lion is her very own version of a West African symbol representing bravery and valor.

A short sabbatical

Andrea will need both in the year ahead of her. "My husband and I will be spending much of 2016 in the Yucatan region of Mexico where I will be immersing myself in Mayan culture," she says. Thus, she'll be taking the year off from beading competitions. With so many life transitions happening all at once, Andrea wants to make sure there's enough of her to go around. "Suffice it to say," she promises, "that I have some fantastic ideas simmering on the back burner for 2017!"

Andrea's hardly taking the year off of beading, though. She's taught beading classes in the past and plans to expand her teaching schedule. Also, expect to see some of Andrea's designs in upcoming issues of *Bead&Button* as she branches out into publishing.

Plus, she's got some earrings to make. "I never did make those dangling star earrings," she reports. "But recently, as I was shuffling through my beading books, there they were on the cover of a little booklet! Guess I'm going to make them after all."

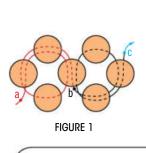
Until her next masterpiece creeps, crawls, flies, or gallops into the competitive beading arena, keep your eye out for the woman with animals in her heart, beads in her hands, and stars in her ears.

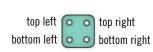
Contact Andrea Grzabka at bluefeatherbeads@yahoo.com.

Stacy Werkheiser is a contributing editor for Bead&Button and Wirework magazines. Contact her in care of Bead&Button.

CRYSTALLIZED SQUARE SQUARE bracelet







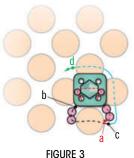


FIGURE 2



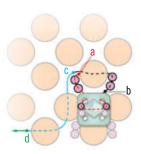


FIGURE 4

Base

1 On a comfortable length of doubled 6 lb. Fireline, pick up four 6 mm beads, and sew through the beads again to form a ring, leaving 6-in. (15 cm) tail. Continue through the first three 6 mms added (figure 1, a-b).

NOTE If you prefer to work with a single thread, retrace the thread path of each round for the entire base.

2 Working in right-angle weave (RAW), pick up three 6 mms, and sew through the 6 mm your thread exited at the start of this step. Continue through the first two 6 mms just added (b-c), and tighten. Continue working in RAW using a tight tension for the desired length of the bracelet, less \% in. (1.6 cm) for the clasp, ending with an even number of stitches. Our 7\% in. (18.4 cm) bracelet is 18 stitches long.

3 Continue working in RAW using 6 mms to add two more rows. End and add thread as needed, and end the working thread and tail.

Top embellishment

With the QuadraTile in the position shown (figure 2), the holes will be referred to as top left (TL), top right (TR), bottom left (BL), and bottom right (BR). 1 Attach a comfortable length of 10 lb. Fireline (single thread) to the base, exiting an end 6 mm along the bottom edge with the needle pointing toward the end of the base (figure 3, point a). 2 Pick up two 11º seed beads, a QuadraTile (BR), a 15º seed bead, a 4 mm bicone crystal, and a 15°, and sew down through the QuadraTile (BL) (a-b), snugging the beadwork to the 6 mms. Pick up two 11°s, and sew through the 6 mm your thread exited at the start of this step (b-c). Continue through the next two 6 mms as shown (c-d). **3** Pick up two 11°s, and sew up through the QuadraTile (TL). Pick up a 15°, sew through the crystal, pick up a 15°, and sew down through the QuadraTile (TR) (figure 4, a-b). Pick up two 11°s, and sew through the 6 mm your thread exited at the start of this step (b-c). Continue through the next two 6 mms as shown (c-d).

Difficulty rating









Materials

pink bracelet 7¼ in. x 1¼ in. (18.4 mm x 3.2 mm)

- 129 6 mm round beads (druk, luster opaque gold/satin)
- **54** 6 mm CzechMates four-hole QuadraTile beads (opaque ultra green luster)
- **54** 4 mm bicone crystals (Swarovski, sand opal AB2X)
- **76** 3 mm fire-polished beads (saturated pink)
- **5 g** 11º seed beads (Toho PF552, light dusty rose)
- 2 g 15° seed beads (Toho PF552, light dusty rose)
- 1 3-strand tube clasp
- Fireline, 10 lb. and 6 lb. test
- beading needles, #11 or #12

green bracelet colors

- 6 mm round beads (druk, Picasso opaque olive)
- 6 mm CzechMates four-hole QuadraTile beads (metallic dark blue suede)
- 4 mm bicone crystals (Swarovski, turquoise AB2X)
- 3 mm fire-polished beads (bronze)
- 11º seed beads (Miyuki 2031, matte metallic dark olive)
- 15º seed beads (Toho 221, bronze)

Materials are available at Discount Beads in Las Vegas at (702) 360-4266 or email discountbeads@aol.com.

Basics, p. 79

- right-angle weave
- · ending and adding thread

Maria Teresa Moran used to be a floral designer and owned a flower shop. Now semi-retired, she is still inspired



by flowers as she designs beaded jewelry. Email her at mmoran@nbcguild.com.



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design option

If desired, substitute rose montées for the bicone crystals and/or QuadraLentils for the QuadraTiles.

4 Work the same embellishment as in steps 2-3 but sew through left holes instead of right holes and vice versa (figure 5, a-b). Once the embellishment is complete, continue through the next three 6 mms in this RAW unit and the following three 6 mms in the next rightangle weave unit as shown (b-c).

5 Work as in steps 2-4 for the remainder of the base. End and add thread as needed, and end the working thread.

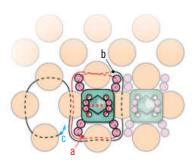


FIGURE 5

Base embellishment and clasp

1 Attach a comfortable length of 6 lb. Fireline (single thread) to an end edge 6 mm with the needle pointing toward the other end of the base (figure 6, point a). Pick up a 3 mm firepolished bead, and sew through the next edge 6 mm (a-b). Repeat this stitch for the remainder of this edge (b-c). Pick up a 3 mm, sew through the end 6 mm in this row, pick up a 3 mm, and sew through the next 6 mm in the next row (c-d). Repeat these stitches for the remainder of the base, making sure to add a 3 mm at each corner and between the end 6 mms. Fnd and add thread as needed.

2 With the thread exiting the top end 6 mm (figure 7, point a), pick up four 15°s, and sew through the end loop of the clasp. Continue back through the last 15° added, pick up three 15°s, and sew through the 6 mm your thread exited at the start of this step. Continue through the next two beads (a-b). Repeat these stitches twice to attach the remaining loops of the clasp, but continue through only one bead instead of two after attaching the last loop (b-c). Retrace the thread path

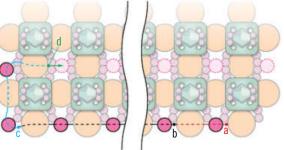


FIGURE 6

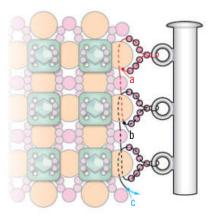


FIGURE 7

of the clasp connections, and end the thread.

3 Attach 18 in. (46 cm) of 6 lb. Fireline (single thread) to the other end of the base, and repeat step 2 for this end. ●



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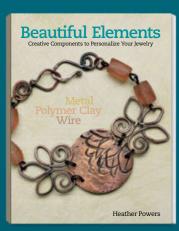


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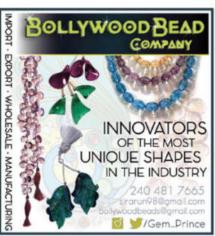
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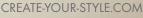








Designed by Susan Kazarian









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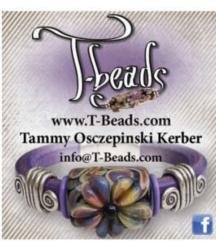




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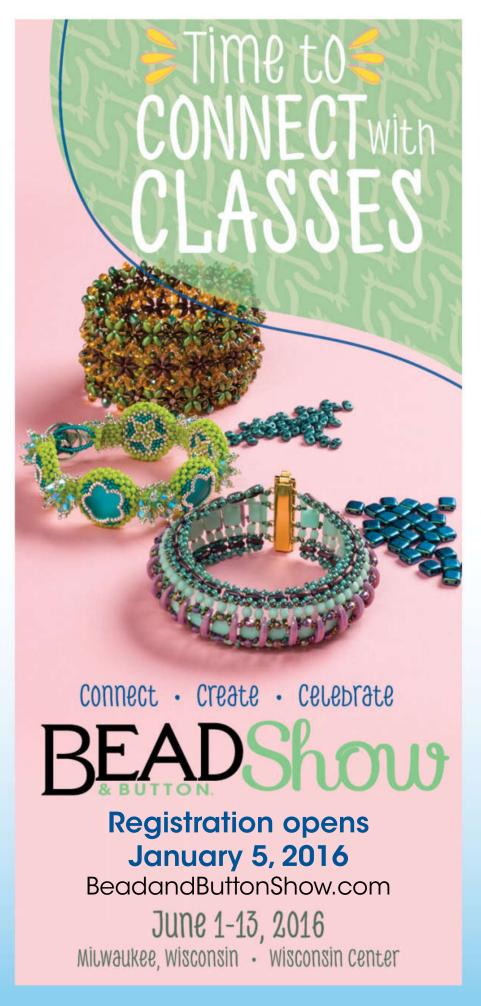
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Meet Speedy **Susan**

Needs a bracelet for Saturday.

Starts looking on Friday.

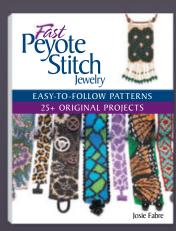
Panics.



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Item #67871

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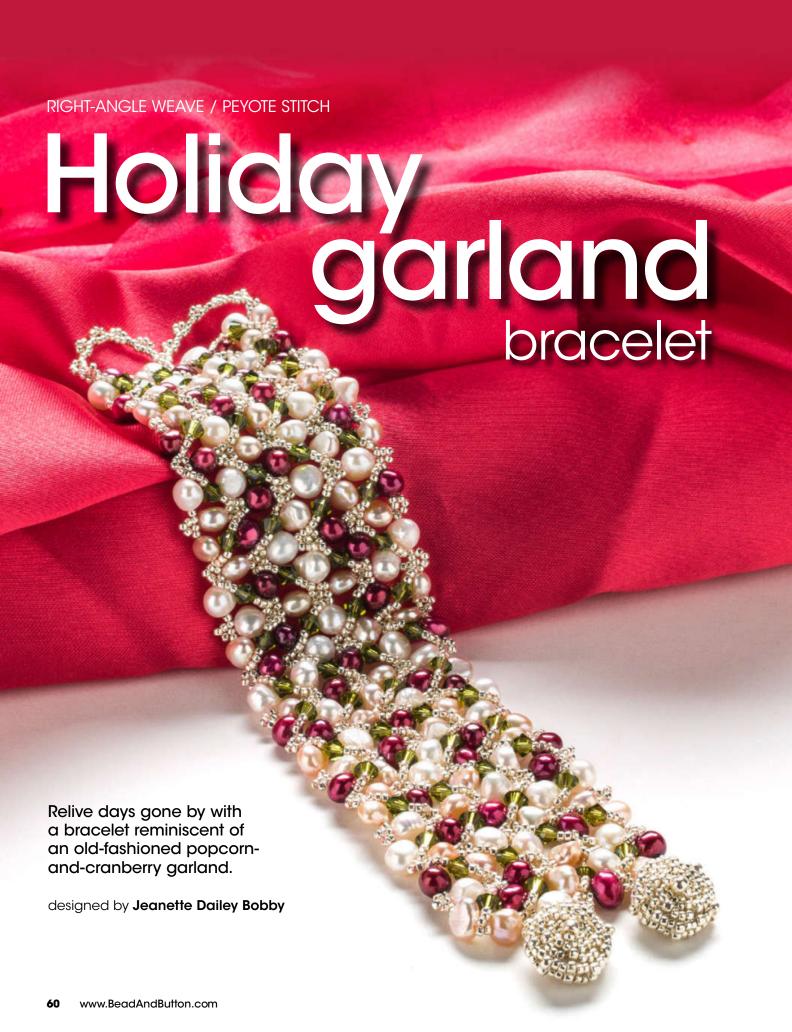


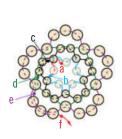


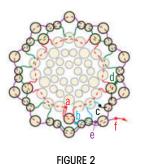


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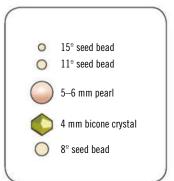






FIGURE 3

helping hand

Pearl holes are small, so throughout this project, if you encounter tight spots, use a pair of chainnose pliers or a needle gripper to gently pull the needle through the beads.

Beaded buttons

1 On 30 in. (76 cm) of thread, pick up five 15° seed beads. Leaving a 6-in. (15 cm) tail, tie the beads into a ring with a square knot, and sew through the next 15°.

2 Work rounds of peyote stitch:

Round 2: Pick up a 15°, and sew through the next 15° in the ring **(figure 1, a-b)**. Repeat this stitch four times, and step up through the first 15° added in the round **(b-c)**.

Round 3: Work a round picking up two 15°s per stitch, and step up through the first two 15°s added in this round (c-d).

Round 4: Work a round picking up one 11° seed bead per stitch, and sewing through the pairs of 15°s in the previous round. Step up through the first 11° added in this round **(d-e)**.

Round 5: Work a round with three 11°s per stitch, and step up through the first three 11°s added in this round **(e-f)**.

Round 6: Work a round picking up one 11° seed bead per stitch, and sewing through the trios of 11°s in the previous round. Step up through the first 11° added in this round (figure 2, a-b).

Round 7: Pick up two 15°s, and sew through the middle 11° in the next trio of 11°s (b-c). Pick up two 15°s, and sew through the next 11° in round 6 (c-d). Repeat these two stitches four times to complete the round, and step up through the first two 15°s added in this round (d-e).

Round 8: Pick up an 11°, and sew through the next two 15°s in the previous round. Repeat this stitch nine times to complete the round, and step up **(e-f)**. Sew through all the beads in rounds 7 and 8 again, and pull the thread snug. End the working thread and tail.

3 With 42 in. (1.1 m) of thread, repeat steps 1-2 but leave a 12-in. (30 cm) tail. **4** Align the two sections so the outer edge 11°s are stacked on top of each other. With the thread exiting an edge 11º on one layer, sew through the corresponding 11° on the other layer, and then sew through the 11° in the first layer again and the following 15° (figure 3, a-b). Pick up an 11°, and sew through the next 15° and the following 11° in the other layer (b-c). Repeat these stitches until you have attached seven 11°s. Slide a 7/16-in. (11 mm) button between the layers, and continue stitching the layers together. End the working thread. **5** With the tail, sew through a button hole, and exit the other layer. Pick up an 11°, a size 8° seed bead, and an 11°, and sew through the other button hole and the other layer of beadwork.

6 Repeat steps 1–5 to make another beaded button.

the thread path at least once more,

and end the thread.

Pick up four 15°s, and sew through the first button hole again. Retrace

Difficulty rating









Materials

bracelet 7 in. (18 cm)

- 148 5–6 mm freshwater pearls (mix of peach, cream, and wine)
- **64** 4 mm bicone crystals (olivine)
- seed beads (Miyuki 4201, silver)
 - 1 g 8º seed beads
 - 1 g 11º seed beads
- 6 g 15º seed beads
- 2 7/16-in. (11 mm) 2-hole buttons (clear)
- beading needles, #13
- Fireline, 4 lb. test
- chainnose pliers or needle gripper (optional)

Basics, p. 79

- · peyote stitch: circular
- right-angle weave: flat strip, adding rows
- ending and adding thread
- · square knot

Jeanette Dailey Bobby has been artistic all her life and got hooked on beading in 2002. She completed the NYIAD (New York Institute of Art & Design) Jewelry Design Program in 2014, through which she learned her favorite stitch, RAW. She lives in Milwaukee, Wisconsin,



Print all the materials for the projects in this issue at www.BeadAndButton.com/resources.

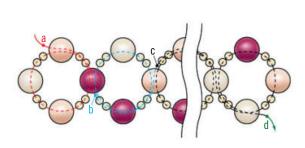


FIGURE 4

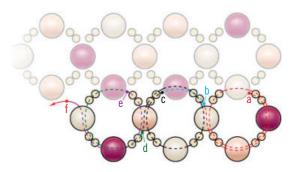


FIGURE 5



FIGURE 6

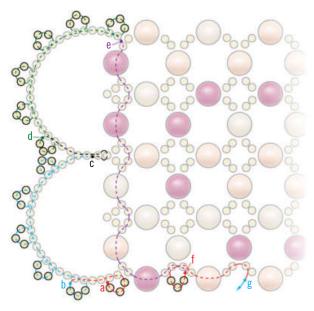


FIGURE 7

Bracelet base

1 On a comfortable length of thread, pick up a repeating pattern of a 5–6 mm pearl and two 15°s four times. Leaving a 6-in. (15 cm) tail, tie the beads into a ring, and sew through the first pearl, two 15°s, and the next pearl (figure 4, a–b).

mix it up

Throughout the bracelet base, pick up the pearl colors in a random order.

2 Working in right-angle weave (RAW), pick up a repeating pattern of two 15°s and a pearl three times, and then pick up two 15°s. Sew through the pearl your thread exited at the start of this step, and continue through the next two 15°s, pearl, two 15°s, and pearl (**b-c**).

- **3** Repeat step 2 until you have a total of 16 right-angle weave stitches, but after the last stitch, sew through only two 15°s and one pearl, exiting a side pearl (**c-d**). This completes the first 16-stitch row.
- **4** To begin the next row, work as in step 2 but after adding the beads, sew through two 15°s, a pearl, two 15°s, a pearl, two 15°s, and a pearl (figure 5, a-b).
- 5 Pick up two 15°s, and sew through the adjacent pearl in the previous row (b-c). Pick up two 15°s, a pearl, two 15°s, a pearl, and two 15°s, and sew through the adjacent pearl in the previous stitch and the following two 15°s, pearl, two 15°s, and pearl (c-d).
 6 Pick up two 15°s, a pearl, two 15°s, a pearl, two 15°s, a pearl, and two 15°s, and sew through the adjacent pearl

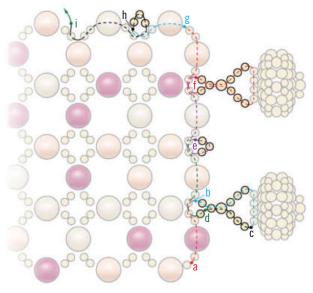
in the previous row (d-e). Pick up

- two 15°s, and sew through the adjacent pearl in the previous stitch and the following six beads **(e-f)**.
- 7 Repeat steps 5-6 until you reach the end of the row. After adding the beads in the last stitch, sew through only three beads instead of six to exit a side pearl.
 8 Repeat steps 4-7 twice for a base that is four stitches wide by 16 stitches long. End and add thread as needed. When the base is complete, end the working thread and the tail.

Embellishment

Edges

1 Add a comfortable length of thread at one end of the base, and exit the end pearl in the bottom row, with the needle facing toward the opposite edge (figure 6, point a). Sew through the next three 15°s (a-b). Create a picot: Pick up three 15°s, and sew



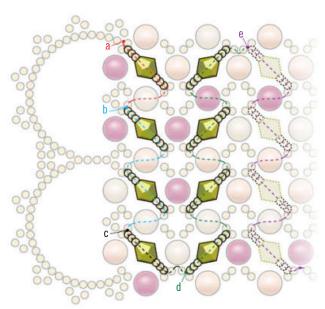


FIGURE 8 FIGURE 9

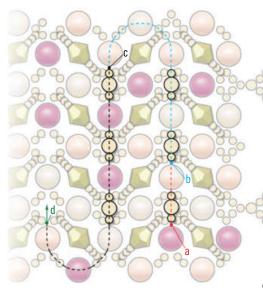


FIGURE 10

through the last two 15°s your thread exited and the following 15°, pearl, and three 15°s (b-c). Repeat this stitch twice, but end the second picot by sewing through one 15° instead of three (c-d). 2 Pick up 27 15°s, sew through the middle 15° in the second picot made on this end (d-e), and sew back through the last three 15°s added (e-f). Pick up 24 15°s, sew through the corner 15°, and sew back through the last two 15°s added (f-g).

3 Pick up three 15°s, and sew through the two 15°s your thread just exited, and continue through the following four 15°s (figure 7, α-b). Repeat this stitch five times to complete six picots around this

loop (b-c). Sew through the beadwork as shown to exit the fourth 15° on the adjacent loop (c-d), and then work six picots around this loop (d-e). Sew through the end of the band to exit the third 15° on the opposite edge (e-f).

4 Work as in step 1 (f-g) to add picots along this edge.

5 To add the clasp buttons, sew through the beadwork to exit the adjacent bottom end pearl and the following three 15°s (figure 8, a-b). Pick up two 15°s, an 11°, and three 15°s, and sew through the four 15°s on the bottom of a beaded button (b-c). Pick up three 15°s, and sew back through the 11° just added and the following 15° (c-d). Pick up a 15° , sew through the two 15°s your thread exited at the start of this step, and continue through the next five beads on the base (d-e). **6** Work a picot, and sew through the next five beads (e-f). Attach the other clasp button as in step 5 (f-g),

and then sew through the next four beads (g-h).

7 Add a picot, and sew through the

7 Add a picot, and sew through the next four beads **(h-i)**. Repeat to add picots on this edge. End the thread.

Surface embellishment

1 Add a comfortable length of thread at one end of the base, exiting between the pair of 15°s at the corner (figure 9, point a). Position the band horizontally on your work surface.

2 Pick up three 15°s, a 4 mm bicone crystal, and three 15°s. Cross diagonally over the adjacent RAW stitch, and sew through the opposite 15°, pearl, and 15° (**a-b**). Repeat this stitch twice (**b-c**). Work another stitch, but sew through two 15°s instead of a 15°, pearl, and 15° (**c-d**). This puts you in position to embellish the next row.

3 Repeat step 2 **(d-e)** to embellish the remaining rows. The embellishment on each row will angle opposite that of the previous row. End and add thread as needed.

4 Flip the bracelet over to work on the underside. Sew through the beadwork to exit a pearl with a vertical hole (figure 10, point a). Pick up a 15°, an 8°, and a 15°, and sew through the next vertical pearl (a-b). Repeat this stitch twice, and then sew through the next two 15°s, pearl, two 15°s, and pearl in the RAW stitch (b-c). Repeat these stitches (c-d) to embellish the remaining rows, and end the thread. ●

RIGHT-ANGLE WEAVE / BEAD WEAVING

TWICE AS NICE bracelet

Diacelei

Work in right-angle weave around a leather cord to make this stunning double wrap bracelet embellished with sparking crystals.

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FIGURE 1

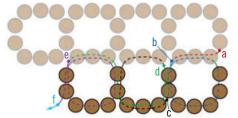


FIGURE 2

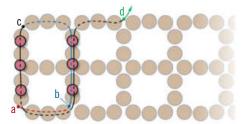


FIGURE 3

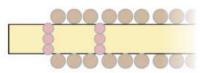
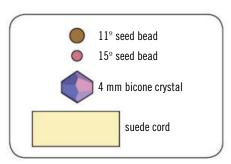


FIGURE4

Beaded segments

- 1 On a comfortable length of thread, pick up 10 11° seed beads, and sew through the beads again (not shown in the figure for clarity) to form a ring, leaving a 6-in. (15 cm) tail. Tie a square knot, and sew through the first five beads again (figure 1, a-b).
- **2** Pick up eight 11°s, and sew through the last two beads your thread exited in the previous stitch, and continue through the first five beads added in this stitch (**b-c**).
- **3** Work as in step 2 for a total of 15 right-angle weave (RAW) stitches to form row 1, ending and adding thread as needed. After the final stitch, sew through the next three 11°s on the bottom of the last stitch (figure 2, a-b).
- **4** To start row 2, pick up seven 11°s, and sew through the three 11°s on the bottom edge of the last stitch in row 1 to form a ring, and continue through the first two 11°s picked up in this stitch **(b-c)**.
- **5** Pick up five 11°s, and sew through the adjacent three 11°s on the bottom edge in the previous row **(c-d)**. Continue through the next two side 11°s in the previous stitch, the five 11°s picked up in this stitch, and the following three 11°s of the next stitch in the previous row **(d-e)**.
- **6** Pick up five 11°s, and sew through the two side 11°s in the previous stitch in this



row, and continue through the three 11°s your thread exited at the start of this step and the next two 11°s added in this stitch (e-f).

- **7** Work as in steps 5–6 to complete the row, and sew through the bottom edge of 11°s in the last stitch **(figure 3, a-b)**. End and add thread as needed.
- **8** Fold the beadwork in half lengthwise to create a V-shape (with the open side facing upward). Pick up three 15° seed beads, and sew through the edge three 11°s in the corresponding stitch of the opposite row (b-c). Pick up three 15°s, and sew through the three 11°s your thread exited at the start of this step. Continue through the three 15°s just added and the next three 11°s on the other edge (c-d) to form a three-sided tube shape.
- **9** Slide the suede cord through the tube so the cord lies flat against the 15°s. Pull the cord through the tube until 5% in. (8 mm) extends out the tube end **(figure 4)**. If needed, cinch up the 15°s by pulling the thread tight.

Difficulty rating









Materials

mauve bracelet 12 in. (30 cm) (double wrap)

- 3 7 mm round metal beads with 3 mm hole (brass)
- 120 4 mm bicone crystals (Swarovski, lilac shadow)
- 10 g 11º seed beads (Toho 1704, mauve 24K gilded marble opaque)
- 4 g 15º seed beads (Miyuki 460, metallic dark raspberry)
- 14 in. (36 cm) 1/8 in. (3 mm) faux suede cord
- jump rings
 - 1 8 mm (brass)
 - 1 6 mm (brass)
- 2 5 x 3 mm fold-over cord ends
- 1 lobster claw clasp
- Fireline, 6 lb. or 8 lb. test
- beading needles, #11
- 2 pairs of chainnose, flatnose, and/or bentnose pliers

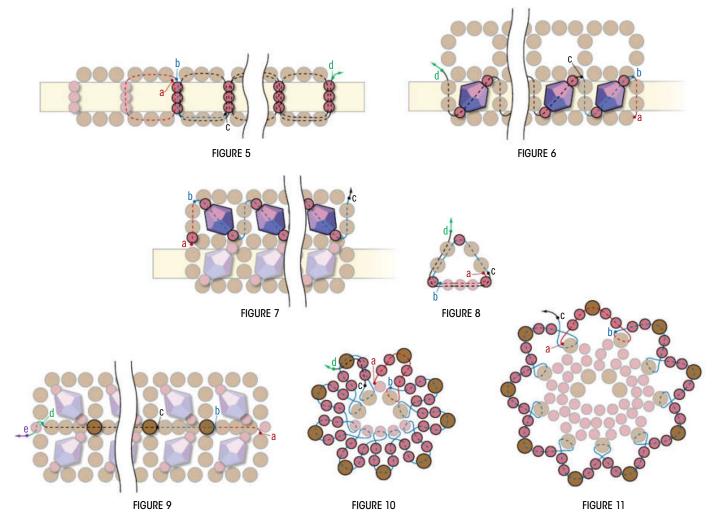
blue bracelet colors $6\frac{1}{2}$ in. (16.5 cm) (single wrap)

- 1 5 x 9 mm metal bead with 5 mm hole (silver)
- 60 4 mm bicone crystals (Swarovski, light turquoise AB2X)
- 5 g 11º seed beads (Miyuki 2008, matte metallic patina iris)
- 2 g 15° seed beads (Miyuki 1816, black-lined chartreuse)
- 7 in. (18 cm) 1/8 in. (3 mm) faux suede cord (turquoise)

Materials are available at Bead Haven Las Vegas (702) 233-2450 or www.beadhaven.com.

Basics, p. 79

- right-angle weave: flat strip
- ending and adding thread
- square knot
- opening and closing loops and jump rings



10 Keeping the cord flat in the beadwork, pick up three 15°s, sew through the corresponding three 11°s on the opposite edge, the three 15°s added in the previous stitch, and the three 11°s your thread exited at the start of this step (figure 5, a-b). Continue through the three 11°s just added and the next three 11°s on the other edge (b-c).

11 Repeat step 10 for the remainder of the row. On the last stitch, stop after sewing through the last three 15°s just

did you know?

When using a lobster clasp, it's easy to make the length of jewelry adjustable. Just add five or more jump rings or a piece of chain to the first jump ring. Then attach the lobster clasp to any one of these jump rings or links.

added **(c-d).** The side with 15°s will be the bottom edge of the bracelet.

Embellishment

1 Rotate the tube toward you, and sew through the next two 11°s of the end RAW stitch of the base (figure 6, a-b).
2 Pick up a 15°, a 4 mm bicone crystal, and a 15°, cross the RAW stitch diagonally, and sew through the corresponding two 11°s going in the same direction (b-c). Repeat this stitch to complete the row (c-d), adding a total of 15 crystals. End and add thread as needed.

3 Pick up a 15°, and sew through the next two end 11°s (figure 7, a-b). Work as in step 2 to complete the row (b-c). **4** To fill in the gaps between the RAW stitches on the end of the tube (only the end view of the beadwork is shown in the figure for clarity): Pick up a 15°, and sew through the next three end 15°s (figure 8, a-b). Pick up a 15°, and sew through the following two end 11°s. Repeat this stitch once (b-c), and

continue through the next seven end beads (c-d) to position the thread exiting between the two rows of crystals.

5 To fill in the gaps in the spine of 11°s between the two rows of crystals (only the top view of beadwork is shown in the figure for clarity): Sew through the next three 11°s (figure 9, a-b). Pick up an 11°, and sew through the following three 11°s (b-c). Repeat this stitch to complete the row (c-d), and sew down through the end 15° (d-e).

6 Work as in step 4 to fill the gaps at

this end with 15°s, but add only two 15°s (the third 15° was added in step 3). End the tail, but not the working thread.

7 Slide a 7 mm metal bead onto the suede cord next to the beaded segment.

Keep on going

Continuing on the same suede cord, work as in "Beaded segment" and "Embellishment" to make a total of four beaded segments, placing a metal bead between each pair of segments.

Clasp

1 Trim the suede cord, leaving 5/16 in.
(8 mm) exposed on each end (or enough space for a fold-over cord end).

2 Nign of fold over part and folding at

2 Align a fold-over cord end finding at one end of the cord, and use chainnose pliers to gently push each side of the finding flat to secure the cord.

3 Open a 6 mm jump ring, attach the loop of the fold-over finding and the loop of a lobster clasp, and close the jump ring.

4 Repeat step 2 on the other end of the bracelet, and attach an 8 mm jump ring to the loop of the fold-over finding.

Clasp embellishment

If desired, cover both fold-over cord ends with loops of seed beads:

1 With the working thread of the first beaded segment, pick up two 15°s, an 11°, and two 15°s, and sew through the previous end 11°, with the needle exiting toward the 15° your thread exited at the start of this step to form a loop (only the end view of the beadwork is shown in figures 10–11 for clarity) (figure 10, a-b).

make it a single

If desired, make a single wrap bracelet by making two instead of four beaded segments with a metal bead in the center. Each segment measures approximately 3 in. (7.6 cm) long.



Repeat this stitch eight times to complete the round **(b-c)**.

2 Sew through the last two 15°s added and the 11° in the last loop with the needle exiting to the left (**c-d**).

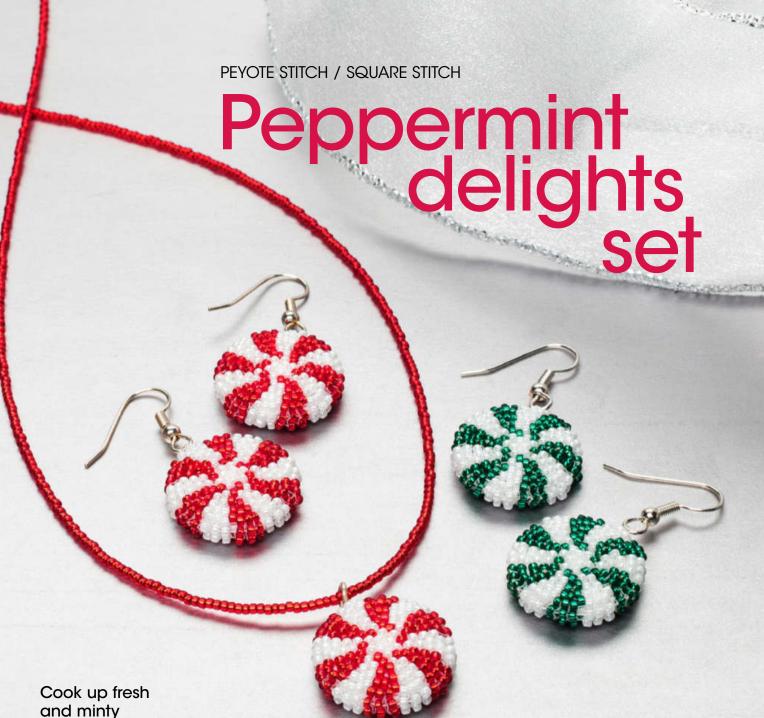
3 Pick up two 15°s, an 11°, and two 15°s, and sew through the 11° in the next loop with the needle exiting to the left (figure 11, a-b). Repeat this stitch eight times to compete the round (b-c). End the working thread.

4 Add loops on the other end of the clasp: With the working thread, sew through the row of 11°s between the

rows of crystals to reach the clasp end, and then sew up through the end 15°. Repeat steps 1–3. End the working thread on all the beaded segments. •

Cary Bruner teaches at Bead
Haven Las Vegas. She feels
she owes her creative ability
to her grandmother because
of the many craft projects they
did together when she was young. Contact
her at creationsbycary@aol.com or visit
www.creationsbycary.etsy.com.





Cook up fresh and minty swirled beaded beads into a cute jewelry set that gives the impression you're wearing real peppermint candy!

designed by
Lane Landry

Peppermint piece

1 On a comfortable length of thread, pick up three color A 15° seed beads, and sew through the beads again, leaving a 6-in. (15 cm) tail. Continue through the first bead added. Pull the thread tight, and position the beads into a triangle-shaped ring.

to help keep track

Before each round, count out the number of beads needed. When all the beads are used, the round should be completed, and it's time to step up to start the next round.

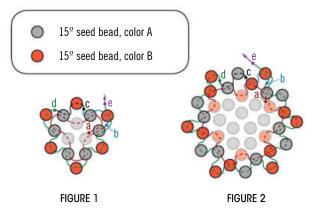
2 Work rounds of increasing circular peyote as follows,

ending and adding thread as needed:

Round 1: Pick up two As, and sew through the following A in the ring. Repeat this stitch twice, and step up through the first A added in the round

(figure 1, a-b).

Round 2: Pick up a color B 15° seed bead, and sew through the next A in the pair (b-c). Pick up a B, and sew through the next A in the



previous round **(c-d)**. Repeat these stitches twice to complete the round, and step up through the first A added in the round **(d-e)**.

Round 3: Work six stitches using both an A and a B in each stitch, and step up through the first A added in the round (figure 2, a-b).
Round 4: Pick up a B, and sew through the next B (b-c). Pick up an A, and sew through the following A (c-d). Repeat these two stitches five times to complete the round, and step up through the first B added in the round (d-e).

Round 5: Work 12 stitches (using one bead per stitch) in an alternating pattern of a B and an A, and step up through the first B added in the round (figure 3, a-b).

Round 6: Work 12 stitches (using one bead per stitch) in an alternating pattern of an A and a B, and step up through the first A added in the round (b-c).

Round 7: Pick up two As, and sew through the following B (c-d). Pick up two Bs, and sew through the following A (d-e). Repeat these two stitches five times to complete the round, and step up through the first two As added in the round (e-f). Round 8: Pick up a B, and sew through the following two beads in the previous round (figure 4, a-b). Repeat this stitch 11 times in an alternating pattern of an A and a B to complete the round, and step up through the first B added in the round (b-c). Round 9: Pick up three Bs, and sew through the next bead in the previous round

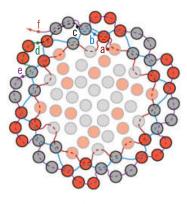


FIGURE 3

(c-d). Repeat this stitch 11 times in an alternating pattern of three As and then three Bs to complete the round, and step up through the first B added in the round (d-e).

Round 10: Working in square stitch, pick up a B, sew through the B your thread is exiting (going in the same direction), and continue through the next B in the round (figure 5, a-b). Repeat this stitch twice, but on the second stitch, skip the next "down" bead, and sew through the following "up" bead **(b-c)**. Repeat these stitches to complete the round, alternating between adding a set of three As and a set of three Bs so that each new bead is the same color as the bead you're attaching it to (c-d). Sew through the beadwork as shown to exit



Materials earrings 1/8 in. (2.2 cm)

- 15º seed beads
 - **3 g** color A (Toho 121, opaque white luster)
- **3** g color B (Toho 25C, silver-lined dark ruby or Toho 36, silver-lined emerald green)
- 1 pair of earring findings
- 2 dimes
- · white tissue paper
- Fireline, 6 lb. test
- beading needles, #12

kits available at www.simplebeadpatterns.com

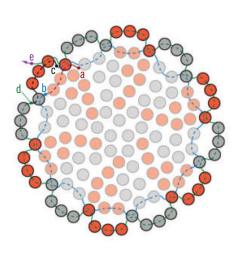
Basics, p. 79

- · peyote stitch: circular
- · ending and adding thread

Lane Landry caught the beading bug from her daughter, Cara (see her "Tis the season to twist," p. 30), whose love for seed beads was apparently contagious. After teaching jewelry making for many years, they launched www.simplebeadpatterns.com, which offers hundreds of detailed beading tutorials for all skill levels. To contact Lane email her at lane@simplebeadpatterns.com.



Use a 5 mm closed jump ring in place of an ear wire to make a cute pendant, and string matching seed beads onto beading wire to make a coordinating neck strap.



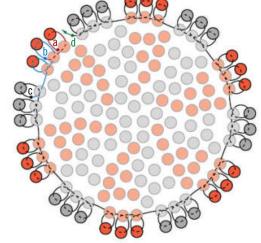


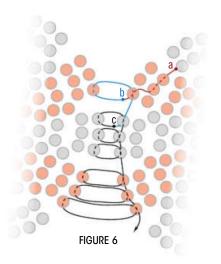
FIGURE 4 FIGURE 5

an edge bead (figure 6, a-b). End the tail, but not the working thread.

3 Repeat steps 1-2 to make a second peppermint piece, but end the working thread and tail.

Assembly

1 Stack the two peppermint pieces so that they are a mirror image of each other. **2** With the working thread, work a square stitch thread path (without picking up any new beads) to join the peppermint pieces (illustration is shown with the two pieces flat for clarity, but this works best when the pieces are stacked): Sew through the corresponding B on the edge of the second peppermint piece, and continue through the B your thread exited at the start of this step and the next A on the



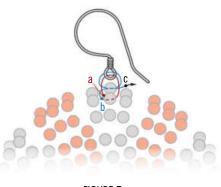


FIGURE 7

same edge **(b-c)**. Repeat this stitch until approximately half of the circumference is joined.

3 To add firmness and stability to the beadwork, wrap a dime inside a 2½-in. (6.4 cm) square of white tissue paper. The paper should lie flat with no large lumps. Place the wrapped dime inside the beadwork. Adjust the paper if needed for a better fit by

using scissors to round the corners, or remove a layer of the paper.

4 Continue working as in step 2 to complete the round. Sew through the next three beads to exit a center A bead (figure 7, point a).

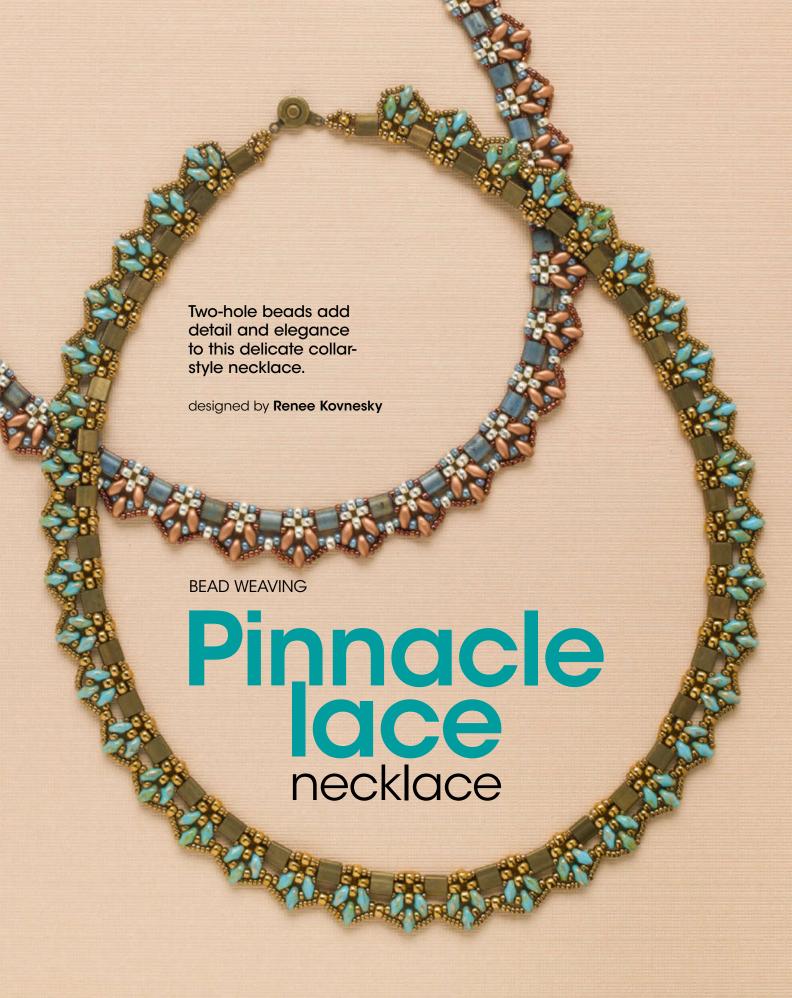
5 Sew through the loop of an ear wire, and the bead your thread just exited, going in the same direction (a-b). Sew through the adjacent

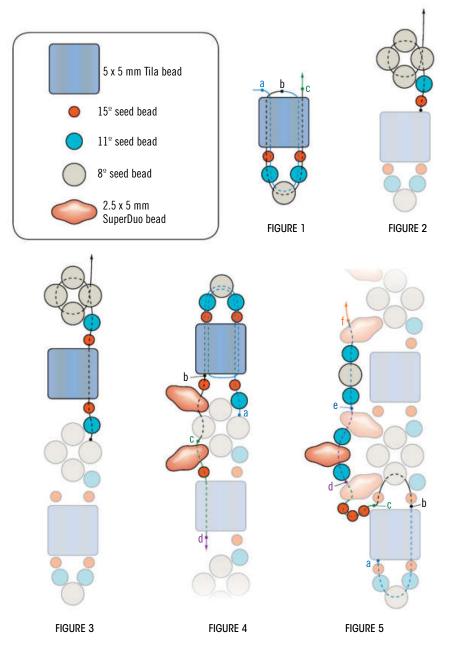
A on the other peppermint piece, and continue through the ear wire loop and the bead your thread exited at the start of this step, going in the same direction (b-c). The ear wire will sit on top of the two As. Retrace the thread path to reinforce the join, and end the thread.

6 Make a second earring. •









Necklace

- **1** On a comfortable length of thread, pick up a Tila bead, a 15° seed bead, an 11° seed bead, an 8° seed bead, an 11°, and a 15°, and sew through the open hole of the Tila (figure 1, a-b). Retrace the thread path (b-c), and tighten the beads.
- **2** Pick up a 15°, an 11°, and four 8°s, and sew through the first 8° just added to form a loop **(figure 2)**. Snug up the beads.
- **3** Pick up an 11°, a 15°, a Tila, a 15°, an 11°, and four 8°s, and sew through the first 8° just added to form a loop (figure 3). Snug up the beads. Repeat this stitch for the desired length of the necklace, allowing 1–1½ in. (2.5–3.8 cm) for the last Tila and clasp. End and add thread as needed.
- 4 For the last stitch, pick up an 11°, a 15°, a Tila, a 15°, an 11°, an 8°, an 11°, and a 15°, and sew through the open hole of the same Tila. Continue through the other hole of the same Tila, the next five beads, and the following hole of the same Tila to tighten the beads (figure 4, a-b).

 5 Pick up a 15° and a SuperDuo bead, and sew through the center 8° on the adjacent loop (b-c). Pick up a SuperDuo and a 15°, and sew through the open hole of the next Tila (c-d). Repeat these stitches for the remainder
- **6** After exiting the last Tila at the end of the necklace, sew through the next five beads and the other hole of the end Tila (figure 5, a-b). Continue through the following 15°, 8°, and 15° as shown (b-c).

of the necklace.

Difficulty rating









Materials

turquoise necklace 19 in. (48 cm)

- **39** 5 x 5 mm Tila beads (Miyuki 2006, metallic matte bronze)
- **8 g** 2.5 x 5 mm SuperDuo beads (opaque turquoise Picasso)
- seed beads (Miyuki 457, metallic dark bronze)
 - 5 g 8º seed beads
 - $2 g 11^{\circ}$ seed beads
 - 3 g 15º seed beads
- 1 clasp
- Fireline, 4 or 6 lb. test
- beading needles, #11

copper necklace colors

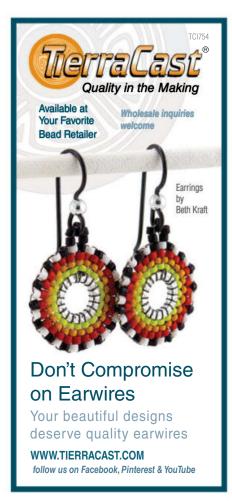
- Tila beads (Miyuki 2002, metallic matte silver gray)
- 2.5 x 5 mm SuperDuo beads (matte metallic copper)
- 8º seed beads (Miyuki 4201, Duracoat galvanized silver)
- 11º seed beads (Toho 1208, marbled turquoise Ceylon gray)
- 15° seed beads (Toho 222, dark bronze)

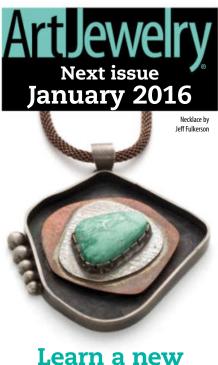
Basics, p. 79

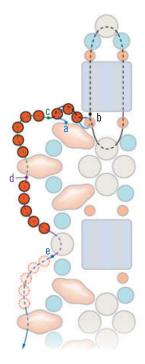
· ending and adding thread

Renee Kovnesky has been beading for five years and teaching at Meant to Bead, in Sun Prairie, Wisconsin, for more than a year. When not beading, she loves to spend time fishing with her husband. Contact Renee at elegancebyrenee@yahoo.com or visit www.elegancebyrenee.etsy.com.











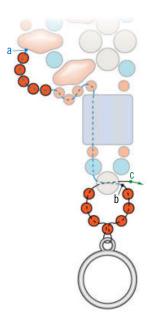


FIGURE 7

- **7** Pick up three 15°s, and sew through the open hole of the adjacent SuperDuo (c-d). Pick up an 11°, a SuperDuo, and an 11°, and sew through the open hole of the following SuperDuo (d-e). Pick up an 11°, an 8°, and an 11°, and sew through the open hole of the next SuperDuo (e-f). Repeat these two stitches for the remainder of the necklace, ending and adding thread as needed. Use a tension that is not too tight, otherwise the necklace will curve too sharply.
- **8** Exiting the end SuperDuo, pick up three 15°s, and sew through the 15° next to the end Tila (figure 6, a-b). Continue through the adjacent hole of the end Tila, the next five beads, the other hole of the same Tila, the existing 15°, 8°, and 15°, and the three 15°s added at the start of the step (b-c).

did you know?
Tila beads were one of the first two-hole beads released and have been around for more than five years.

9 Pick up five 15°s, and sew through the open hole of the next SuperDuo (c-d). Pick up five 15°s, and sew through the following 8° (d-e). Repeat these two stitches for the remainder of the necklace, using a tension that allows the SuperDuos to lay flat, as too tight of a tension will make the beadwork curl. End and add thread as needed.

10 With the thread exiting the last outer SuperDuo, pick up five 15°s, and sew through the next four 15°s, the adjacent hole of the end Tila, and the next three beads to exit the end 8° (figure 7, a-b).

Clasp

- **1** Pick up four 15°s and the clasp. Sew back through the last 15° just added, pick up three 15°s, and continue through the 8° your thread exited at the start of the step **(b-c)**. Retrace the thread path a few times, and end the thread.
- 2 Add 12 in. (30 cm) of thread to the other end of the necklace, exiting the end 8°, and repeat step 1 to add the other half of the clasp. ●

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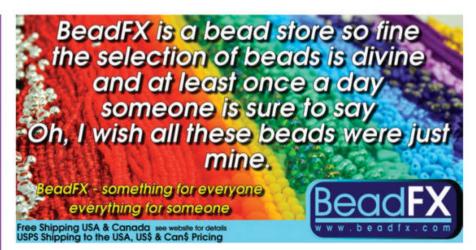
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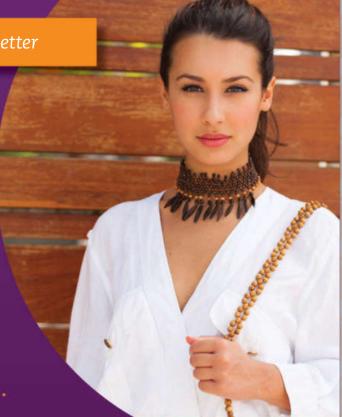




Meet **Trudy** the Trend-Setter

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Yawned.

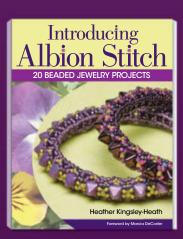


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THREAD AND KNOTS

Conditioning thread

Use beeswax or microcrystalline wax (not candle wax or paraffin) or Thread Heaven to condition nylon beading thread and Fireline. Wax smooths nylon fibers and adds tackiness that will stiffen your beadwork slightly. Thread Heaven adds a static charge that causes the thread to repel itself, so don't use it with doubled thread. Both conditioners help thread resist wear. To condition, stretch nylon thread to remove the curl (you don't need to stretch Fireline). Place the thread or Fireline on top of the conditioner, hold it in place with your thumb or finger, and pull the thread through the conditioner.

Ending and adding thread

To end a thread, sew back through the last few rows or rounds of beadwork, following the thread path of the stitch and tying two or three half-hitch knots (see "Half-hitch knot") between beads as you go. Sew through a few beads after the last knot, and trim the thread.

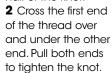
To add a thread, sew into the beadwork several rows or rounds prior to the point where the last bead was added, leaving a short tail. Follow the thread path of the stitch, tying a few half-hitch knots between beads as you go, and exit where the last stitch ended. Trim the short tail.

Half-hitch knot

Pass the needle under the thread bridge between two beads, and pull gently until a loop forms. Cross back over the thread between the beads, sew through the loop, and pull gently to draw the knot into the beadwork.

Sauare knot

1 Cross one end of the thread over and under the other end. Pull both ends to tighten the first half of the knot.



Overhand knot

Make a loop with the thread. Pull the tail through the loop, and tighten.



Use a stop bead to secure beads temporarily when you begin stitching: Pick up



the stop bead, leaving the desired length tail. Sew through the stop bead again in the same direction, making sure you don't split the thread inside the bead. If desired, sew through the bead one more time for added security.

STITCHES

HERRINGBONE STITCH

Flat strip

- 1 Work the first row in ladder stitch (see "Ladder stitch: Making a ladder") to the desired length using an even number of beads, and exit the top of the last bead added.
- 2 Pick up two beads, and sew down through the next bead in the previous row (a-b) and up through the following bead in the previous row. Repeat (b-c) across the first row.



3 To turn to start the next row, sew back through the last bead of the pair just added (a-b).

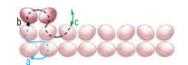


4 To work the next row, pick up two beads, sew down through the next bead in the previous row and up through the following bead **(b-c)**. Continue adding pairs of beads across the row.

To turn without having thread show on the edge, pick up an accent or smaller bead before you sew back through the last bead of the pair you just added, or work the "Concealed turn" below.

Concealed turn

To hide the thread on the edge without adding a turn bead, sew up through the second-to-last bead in the previous row, and continue through the last bead added (a-b). Continue in herringbone across the row (b-c). This turn changes the angle of the edge beads, making the edge stacks look a bit different than the others.



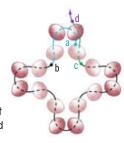
Tubular

1 Work a row of ladder stitch (see "Ladder stitch: Making a ladder") to the desired length using an even number of beads. Form it into a ring to create the first round (see "Ladder stitch: Forming a ring"). Your thread should exit the top of a bead.

2 Pick up two beads, and sew down through the next bead in the previous round (a-b). Sew up through the following bead. Repeat to complete the round (b-c), and step up through the next bead

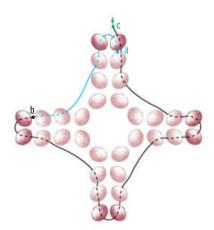
in the previous round and the first bead added in the new round (c-d).

3 Continue adding two beads per stitch. As you work, snug up the beads to form a tube, and step up at the end of each round until your rope is the desired length.



Twisted tubular

- 1 Work step 1 of "Herringbone stitch: Tubular."
- **2** Work two rounds as in steps 2 and 3 of "Herringbone stitch: Tubular."
- **3** To begin creating the twist in the tube, work the next round as follows: Pick up two beads, sew down through one bead in the next stack, and then sew up through two beads in the following stack (**a-b**). Repeat this stitch to complete the round, adding two beads per stitch, but step up through three beads instead of two in the last repeat (**b-c**). Snug up the beads.
- 4 Continue working rounds as in step 3 until your rope is the desired length. The twist will begin to appear after the sixth round.



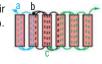
LADDER STITCH Making a ladder

1 Pick up two beads, and sew through them both again, positioning the beads



side by side so that their holes are parallel (a-b).

2 Add subsequent beads by picking up one bead, sewing



through the previous bead, and then sewing through the new bead **(b-c)**. Continue for the desired length ladder. This technique produces uneven tension,

which you can correct by zigzagging back through the beads in the opposite direction.



Forming a ring

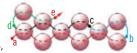
With your thread exiting the last bead in the ladder, sew through the first bead of the ladder, and then sew through the last bead again.

PEYOTE STITCH

Flat even-count

1 Pick up an even number of beads, leaving the desired length tail (a-b). These beads will shift to form the first

two rows as the third row is added.



2 To begin row 3,

pick up a bead, skip the last bead added in the previous step, and sew back through the next bead, working toward the tail **(b-c)**. For each stitch, pick up a bead, skip a bead in the previous row, and sew through the next bead until you reach the first bead picked up in step 1 **(c-d)**. The beads added in this row are higher than the previous rows and are referred to as "up-beads."

3 For each stitch in subsequent rows, pick up a bead, and sew through the next upbead in the previous row (d-e). To count peyote stitch rows, add the total number of beads along both straight edges.

Two-drop

Work two-drop peyote stitch the same way as basic flat peyote, but treat pairs of beads as if they were single beads.

- 1 To work in even-count two-drop peyote, pick up an even number of beads that is divisible by four. For odd-count two-drop peyote, pick up an even number of beads that is divisible by two and an odd number.
- **2** To begin row 3, pick up two beads, skip the last two beads added in step 1, and sew back through the next two beads. Repeat this stitch across the row.
- **3** For subsequent rows, pick up and sew through two beads per stitch. Work each turn the same as in regular flat peyote, using the odd-count turn if you are working an odd-count pattern.

Flat odd-count

Odd-count peyote is the same as evencount peyote, except for the turn on oddnumbered rows, where the last bead of the row can't be attached in the usual way because there is no up-bead to sew through.

- **1** Begin as for flat even-count peyote, but pick up an odd number of beads. Work row 3 as in even-count, stopping before adding the last bead.
- **2** Work a figure-8 turn at the end of row 3: Sew through the first bead picked up in step 1 (bead #1). Pick up the last bead of the row you're working

on (bead #8), and sew through beads #2, #3, #7, #2, #1, and #8.



You can work the figure-8 turn at the end of

each odd-numbered row, but this will cause this edge to be stiffer than the other. Instead, in subsequent odd-numbered rows, pick up the last bead of the row, sew under the thread bridge

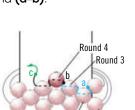
between the last two edge beads, and sew back through the last bead added to begin the next row.



Tubular

Tubular peyote stitch follows the same stitching pattern as flat peyote, but instead of sewing back and forth, work in rounds.

- 1 Pick up an even number of beads, and tie them into a ring with a square knot (see "Square knot"), leaving the desired length tail. If desired, slide the ring onto a dowel.
- **2** Sew through the first bead in the ring. Pick up a bead, skip a bead in the ring, and sew through the next bead. Repeat to complete the round.
- 3 To step up to start the next round, sew through the first bead added in this round (a-b).
- 4 Pick up a bead, and sew through the next bead in round 3 (b-c). Repeat this stitch to complete the round.
- **5** Repeat steps 3 and 4 for the desired length tube.



Round 2

Round 1

Circular

Circular peyote is also worked in continuous rounds like tubular peyote, but the rounds stay flat and radiate outward from the center as a result of increases or using larger beads. If the rounds do not increase, the edges will curve upward.

Zipping up or joining

To join two pieces of flat peyote invisibly, match up the two pieces so the end rows fit together. "Zip up" the pieces by zigzagging through the up-beads on both ends.



RIGHT-ANGLE WEAVE Flat strip

1 Pick up four beads, and tie them into a ring with a square knot (see "Square knot"), leaving the desired length tail. Sew through the first three beads again. This is the first stitch of the strip.



2 Pick up three beads. Sew through the last bead in the previous stitch (a-b), and continue through the first two beads picked up in this stitch (b-c).



3 Continue working as in step 2, adding three beads per stitch (alternate the direction of the



thread path for each one), until the first row is the desired length.

Forming a strip into a ring

Exit the end bead of the last stitch, pick up a bead, and sew through the end bead of the first stitch. Pick up a bead, and sew through the end bead of the last stitch.



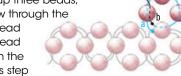
Adding rows

1 After you've made a strip of right-angle weave (which will be row 1), sew through the last stitch of row 1, exiting an edge bead along one side.



2 Pick up three beads, and sew through the

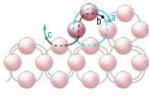
edge bead your thread exited in the previous step



(a-b) and the first new bead (b-c).

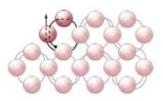
3 Pick up two beads, and sew back

through the next edge bead in the previous row and the bead your thread exited at the



start of this step (a-b). Continue through the two new beads and the following edge bead in the previous row (b-c).

- **4** Pick up two beads, and sew through the last two beads your thread exited in the previous stitch and the first new bead.
- **5** Work as in steps 3 and 4 for the rest of the row. Add more rows as desired.



Tubular

- 1 Work a flat strip of right-angle weave that is one stitch shorter than needed for the desired circumference of the tube. Form the strip into a ring, exiting an edge bead in the connecting stitch.
- 2 Add rounds as you would rows, picking up three beads in the first stitch, two beads in the subsequent stitches, and one bead in the final stitch to join the first and last stitches in the round.



Beaded backstitch

- 1 To stitch a line of beaded backstitch, sew through the fabric from back to front. Pick up three beads, and lay them on the fabric as desired.
- 2 Sew through the fabric from front to back right after the third bead. Sew through the fabric from back to front between the second and third beads, and sew through the third bead again.
- **3** Pick up three more beads, lay them on the fabric, and repeat step 2. For a tighter stitch, pick up only one or two beads at a time.

STRINGING AND WIREWORK Crimping

Use crimp beads to secure flexible beading wire. Slide the crimp bead into place, and squeeze it firmly with chainnose

pliers to flatten it. Or, for a more finished look, use crimping pliers:

- 1 Position the crimp bead in the hole that is closest to the handle of the crimping pliers.
- 2 Holding the wires apart, squeeze the pliers to compress the crimp bead, making sure one wire is on each side of the dent.
- **3** Place the crimp bead in the front hole of the pliers, and position it so the dent is facing the tips of the pliers. Squeeze the pliers to fold the crimp in half.
- **4** Tug on the wires to ensure that the crimp bead is secure.

Opening and closing loops and jump rings

- 1 Hold a loop or a jump ring with two pairs of pliers, such as chainnose, flatnose, or bentnose pliers.
- 2 To open the loop or jump ring, bring the tips of one pair of pliers toward you, and push the tips of the other pair away from you.
- **3** Reverse step 2 to close the open loop or jump ring.





Wrapped loop

- 1 Using chainnose pliers, make a right-angle bend in the wire about 2 mm above a bead or other component or at least 1½ in. (3.2 cm) from the end of a piece of wire.
- **2** Position the jaws of the roundnose pliers in the bend. The closer to the tip of the pliers that you work, the smaller the loop will be.
- 3 Curve the short end of the wire over the top jaw of the roundnose pliers.
- **4** Reposition the pliers so the lower jaw fits snugly in the loop. Curve the wire downward around the bottom jaw of the pliers. This is the first half of a wrapped loop.
- 5 To complete the wraps, grasp the top of the loop with one pair of pliers.
- **6** With another pair of pliers, wrap the wire around the stem two or three times. Trim the excess wire, and gently press the cut end close to the wraps with chainnose pliers. •















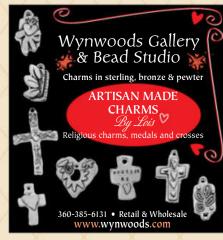
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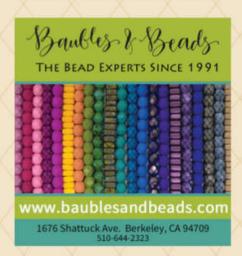
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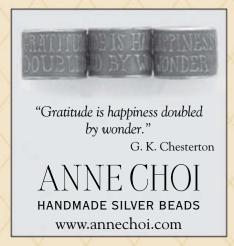
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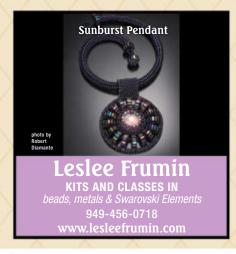


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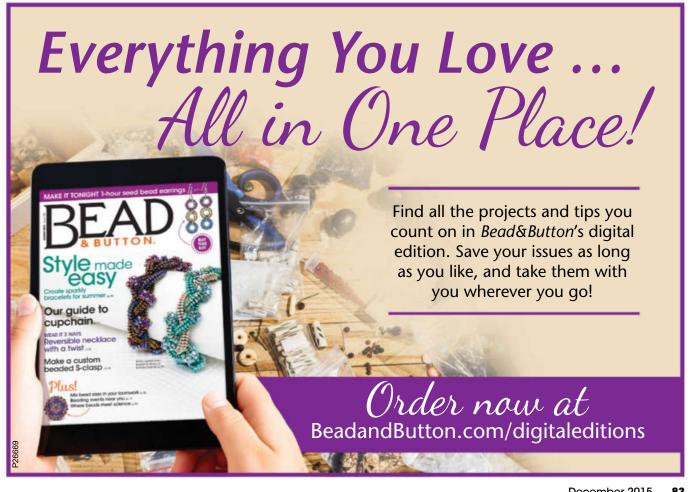












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Born this way

Lampworker and artist Stephanie Dieleman lives and teaches the life creative.

by **Julia Gerlach**



"Every child is an artist. The problem is staying an artist when you grow up." - Pablo Picasso

ablo Picasso knew it — life has a way of convincing a lot of us that we're not artists. As children, we're naturally creative and willing to experiment with different ways to express ideas, but years of learning the "right" way to do things slowly erodes that innocent confidence. But soft-spoken lampworker and art teacher Stephanie Dieleman didn't fall for it. And her fans and students are so, so glad she didn't.

A lifelong resident of the Fraser Valley in British Columbia, Canada, she gets her inspiration from her beautiful surroundings, like the sandy beaches and muted colors in the local coastal landscape. "I like to joke with my husband that it's good that it's not warm year-round, or we'd never be able to afford to live here." Her inspiration may come from without, but her drive and vision definitely come from within. "I've known since kindergarten that I wanted to be an artist," she says. "I feel lucky that I've always known what I wanted to do. I didn't necessarily know how I would make money through art but I always have."

While beads are a primary focus, Stephanie has made art in all sorts of media over the years, including illustration, clay sculpting, print making, mixed media, papier-mâché, watercolors, oil pastels, and costume design. In fact, one of her first jobs was to make the costume for the A&W Root Beer mascot (anyone remember Rooty the Great Root Bear?). Another sewing job, this time for a local production of *Beauty and the Beast*, required her to sew 140 costumes in three weeks (with some help from her mom and a few friends). That's nearly seven costumes every day for 21 days straight!

"It took me a while to find out the process but once I did, I couldn't get enough. I just love the wonderful colors and dimensionality of beads."

Two years later, Stephanie took a big step and built a 900-square-foot studio in her home to teach art to both kids and adults. Yes, she teaches lampworking, but she also teaches classes in printmaking, sewing, quilting, and other media. When asked what she likes most about teaching, she replies "I love teaching kids. They're not afraid to be 'wrong.' Often when people give art projects to kids, they make them too crafty and dumbed-down. I give the kids the same projects as the adults. They may turn out different from what the assignment intended, but they're great." Stephanie also works with a variety of schools across Canada. "My business is about 50/50 teaching and beads right now. Next year I may do more teaching as several schools across Canada have asked me to be a guest artist."

Stephanie's beads are like gorgeous watercolors, some awash with subtle swirls, stripes, and dots and others depicting aquatic creatures and seascapes. Equally lovely, her finished jewelry is rich with sterling silver, pearls, and gemstones, all arranged in pleasing asymmetry. "I can't do symmetry," she says, and adds that she loves to incorporate different textures, like leather and sand, into her pieces, and uses contrasting finishes to add depth and dimension to her work. You can find Stephanie's work at bead and art shows across the U.S. and Canada and at www.stephanieannstudios.com. •





